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GALIGNANI'S
NEW GUIDE
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GALIGNANI'S
NEW PARIS GUIDE,

OR,
**STRANGER'S COMPANION
THROUGH THE FRENCH METROPOLIS;**

CONTAINING

A detailed and accurate Description of all the Public Edifices, Gardens, etc.; an Account of the Political, Scientific, Commercial, Religious, and Moral Institutions of the Capital; with an Historical Sketch of Paris, and all necessary and useful Directions to the Traveller previous to his setting out, upon his landing in France, and upon his arrival and during his residence at Paris; and an Account of the different Roads from the Coast to the Capital: to which is added an Historical and Picturesque

DESCRIPTION OF THE ENVIRONS,

**WITH MANY INTERESTING PARTICULARS NOT TO BE FOUND IN ANY OTHER
WORK OF THE KIND.**

To which is prefixed

A PLAN FOR VIEWING PARIS IN A WEEK;

**A COMPARATIVE SCALE OF WEIGHTS AND MEASURES,
AND VALUE OF COINS;**

A DIRECTORY OF PARISIAN TRADESMEN, etc.

FIFTEENTH EDITION.



Embellished with a
MAP OF PARIS AND TWELVE ENGRAVINGS.

PARIS,

PUBLISHED BY A. AND W. GALIGNANI,

N^o. 18, RUE VIVIENNE.

MAY. 1827.

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* This list includes only those establishments which are open on fixed days. Those are omitted which are open to the public every day, or to visit which tickets are required. To visit the public institutions, minute directions will be found at the end of each article.

INTRODUCTION.

SECTION I.

Directions to the Traveller previous to departure from England.

PASSPORT.—Before the traveller sets out, it is indispensable for him to procure a passport, which is to be obtained (gratis) by applying at the house of the French ambassador, No. 50, Portland-place, between the hours of 12 and 4. It is advisable a day or two before departure to leave the name, and mention the road intended to be taken. If he calls at the office on the following day, between 1 and 3, he will obtain the passport signed by the Ambassador. It is perfectly unnecessary to apply at the foreign office, as was formerly the case; the passport of the French Ambassador will be quite sufficient. Should the traveller wish to go through Belgium or Holland before he goes to Paris, he may procure a passport by addressing a letter to the Ambassador of the Netherlands, No. 14, Buckingham-street, Strand, signed by two respectable housekeepers to whom he may be known; the passport will then be granted on the following day, free of expense. The office is open from 11 to 3.

CASH ARRANGEMENTS.—Before he leaves England, the traveller should provide himself with sufficient French money to defray his expenses from Calais to the metropolis of France. He may get Bank of England notes, or guineas, changed into French money, on landing in France; though this may be sometimes attended with trouble and loss. French gold and silver coin may be purchased of Mr. Solomon, New Street, Covent-Garden; Mr. Smart, 55, Prince's Street, Leicester Square; or Mr. Thomas, 102, Cornhill.

English money may be safely exchanged in Paris, at the shops of the money-changers, in the Palais Royal.* If the tourist should have more English money than he requires when he reaches Dover, he will meet with persons at the inns who will accommodate him with French coin at a reduction of threepence in the pound. The best plan, however, is to get a letter of credit from a banker in London on one in Paris. This may be sent previous to departure, to the Paris banker, and he may be desired to send credit for the sum wanted, on a banker in Calais, or wherever the traveller proposes to land, by a letter addressed to him, *poste restante*. On his arrival, he finds his letter at the post-office, and gets of the banker of the place the sum he may require for his journey to Paris, where the balance of his letter of credit will be paid by the Paris banker. Some persons, however, prefer the circular exchange notes of Herries and Co., or Morland and Co., London, which certainly combine security and convenience. We have stated the best and safest way of obtaining money from England; we shall now indicate the worst and most insecure, which is having bank notes enclosed in letters. The numerous robberies lately committed upon envelopes are almost incredible, and call loudly for strict inquiry and severe punishment.

The principal bankers in Paris, who correspond with English houses, are Lafitte and Co., No. 13, Rue d'Artois; Rothschild, No. 9, Rue d'Artois; Mallet, No. 13, Rue de la Chaussée d'Antin; and Luke Callaghan, No. 26, Rue Neuve des Mathurins. Their commission is about one per cent, besides a small premium when they pay in gold.

MONETARY SYSTEM.—Accounts are kept in France in francs of 10 decimes or 100 centimes. Before the year 1795 they were kept in livres of 20 sous or 240 deniers. The livre and franc were formerly of the same value, but the franc is now $1\frac{1}{4}$ per cent better; thus 80 francs equal 81 livres; and by this proportion the ancient monies have been generally converted into modern.

But by a decree of 1810 the following proportion has been established:—pieces of 48 livres at 47fr. 20c.; of 24, at 23fr. 55c.; of 6, at 5fr. 80c.; of 3, at 2fr. 75c.

* See *Paris Directory*.

Pieces of 30 and 15 sous pass for 1fr. 50c. and 75c., but they are not considered a legal tender for more than 5fr.

The coins may be considered under two heads; namely, ancient and modern; the ancient gold coins are Louis of 24 livres, and double Louis of the value of 48 livres; and the silver coins are écus of 6 livres, with halves, quarters, etc.

The modern gold coins are Napoleons of 40 and 20fr. and Louis of the same weight, fineness, and current value. The silver coins are pieces of 5fr., also of 2, 1, $\frac{3}{4}$, $\frac{1}{2}$, $\frac{1}{4}$ francs.

The coins of billon (a mixed metal) and copper are pieces of 1 decime or 2 sous, pieces of six *liards* or one sou and a half, of 5 centimes or one sous, and of 1 centime. There are also *liards* and double *liards*, which are the quarter and half of a sou.

In the monetary system of France, the coins, if accurately minted, may serve also as weights. Thus 5 francs in copper, 50 in billon, 200 in standard silver, or 3100 in standard gold, should weigh 1 kilogramme. Hence the piece of 1 franc weighs 5 grammes, and any other piece in the above proportion.

Hence also 1 kilogramme of minted gold is worth 15½ kilogrammes of silver.

1 kilogramme of minted silver is worth 4 kilogrammes of billon.

1 kilogramme of minted billon is worth 10 kilogrammes of copper, or any other weight in the same proportion.

The gold coins of 20 francs and 40 francs, struck under the government of Bonaparte were called *Napoleons* and *Double Napoleons*; and such is the force of habit that these, as well as pieces of the same value struck since the restoration, continue to be so called. They are also designated *pièces de vingt francs* and *pièces de quarante francs*. The silver coin of 5 francs each are frequently called *pièces de cent sous*. A piece of 2 francs is called *pièce de quarante sous*, and so on.

The only notes issued by the Bank of France are of 500 francs, and 1000 francs. These are changeable into silver at the bank during the hours of business, for three sous, which is for the money bag; or, at a small premium, into silver or gold, at the different money-changers.

The French money being divided into decimal parts, in reckoning, instead of 25 sous, it is said one franc 25 cen-

times; instead of 30 sous, one franc 50 centimes; 35 sous, one franc 75 centimes, and so on. When the course of exchange is at par between France and England, 24 livres or francs are considered equal to the pound sterling.

The following Table will be found useful to Strangers, who are not accustomed to reduce francs into sterling money. In this table the calculation is made at 24 fr. to the pound sterling, though the exchange is sometimes higher. The difference it is easy to add.

Francs.	French.	l. s. d.
1 . . .	Un	0 0 10
2 . . .	Deux	0 1 8
3 . . .	Trois	0 2 6
4 . . .	Quatre	0 3 4
5 . . .	Cinq	0 4 2
6 . . .	Six	0 5 0
7 . . .	Sept	0 5 10
8 . . .	Huit	0 6 8
9 . . .	Neuf	0 7 6
10 . . .	Dix	0 8 4
11 . . .	Onze	0 9 2
12 . . .	Douze	0 10 0
13 . . .	Treize	0 10 10
14 . . .	Quatorze	0 11 8
15 . . .	Quinze	0 12 6
16 . . .	Seize	0 13 4
17 . . .	Dix-sept	0 14 2
18 . . .	Dix-huit	0 15 0
19 . . .	Dix-neuf	0 15 10
20 . . .	Vingt	0 16 8
21 . . .	Vingt-un	0 17 6
22 . . .	Vingt-deux	0 18 4
23 . . .	Vingt-trois	0 19 2
24 . . .	Vingt-quatre	1 0 0
25 . . .	Vingt-cinq	1 0 10
26 . . .	Vingt-six	1 1 8
27 . . .	Vingt-sept	1 2 6
28 . . .	Vingt-huit	1 3 4
29 . . .	Vingt-neuf	1 4 2

MONETARY SYSTEM.

V

<i>Francs.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
30	Trente	1	5	0
31	Trente-un	1	5	10
32	Trente-deux	1	6	8
33	Trente-trois	1	7	6
34	Trente-quatre	1	8	4
35	Trente-cinq	1	9	2
36	Trente-six	1	10	0
37	Trente-sept	1	10	10
38	Trente-huit	1	11	8
39	Trente-neuf	1	12	6
40	Quarante	1	13	4
41	Quarante-un	1	14	2
42	Quarante-deux	1	15	0
43	Quarante-trois	1	15	10
44	Quarante-quatre	1	16	8
45	Quarante-cinq	1	17	6
46	Quarante-six	1	18	4
47	Quarante-sept	1	19	2
48	Quarante-huit	2	0	0
49	Quarante-neuf	2	0	10
50	Cinquante	2	1	8
51	Cinquante-un	2	2	6
52	Cinquante-deux	2	3	4
53	Cinquante-trois	2	4	2
54	Cinquante-quatre	2	5	0
55	Cinquante-cinq	2	5	10
56	Cinquante-six	2	6	8
57	Cinquante-sept	2	7	6
58	Cinquante-huit	2	8	4
59	Cinquante-neuf	2	9	2
60	Soixante	2	10	0
61	Soixante-un	2	10	10
62	Soixante-deux	2	11	8
63	Soixante-trois	2	12	6
64	Soixante-quatre	2	13	4
65	Soixante-cinq	2	14	2
66	Soixante-six	2	15	0
67	Soixante-sept	2	15	10
68	Soixante-huit	2	16	8
69	Soixante-neuf	2	17	6
70	Soixante-dix	2	18	4
71	Soixante-onze	2	19	2

A.

<i>Frans.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
72	Soixante-douze	3	0	0
73	Soixante-treize	3	0	10
74	Soixante-quatorze	3	1	8
75	Soixante-quinze	3	2	6
76	Soixante-seize	3	3	4
77	Soixante-dix-sept	3	4	2
78	Soixante-dix-huit	3	5	0
79	Soixante-dix-neuf	3	5	10
80	Quatre-vingt	3	6	8
81	Quatre-vingt-un	3	7	6
82	Quatre-vingt-deux	3	8	4
83	Quatre-vingt-trois	3	9	2
84	Quatre-vingt-quatre	3	10	0
85	Quatre-vingt-cinq	3	10	10
86	Quatre-vingt-six	3	11	8
87	Quatre-vingt-sept	3	12	6
88	Quatre-vingt-huit	3	13	4
89	Quatre-vingt-neuf	3	14	2
90	Quatre-vingt-dix	3	15	0
91	Quatre-vingt-onze	3	15	10
92	Quatre-vingt-douze	3	16	8
93	Quatre-vingt-treize	3	17	6
94	Quatre-vingt-quatorze	3	18	4
95	Quatre-vingt-quinze	3	19	2
96	Quatre-vingt-seize	4	0	0
97	Quatre-vingt-dix-sept	4	0	10
98	Quatre-vingt-dix-huit	4	1	8
99	Quatre-vingt-dix-neuf	4	2	6
100	Cent	4	3	4
101	Cent un	4	4	2
102	Cent deux	4	5	0
103	Cent trois	4	5	10
104	Cent quatre	4	6	8
105	Cent cinq	4	7	6
106	Cent six	4	8	4
107	Cent sept	4	9	2
108	Cent huit	4	10	0
109	Cent neuf	4	10	10
110	Cent dix	4	11	8
111	Cent onze	4	12	6
112	Cent douze	4	13	4
113	Cent treize	4	14	2

<i>Francs.</i>	<i>French.</i>	<i>l.</i>	<i>s.</i>	<i>d.</i>
114 . . .	Cent quatorze . . .	4	15	0
115 . . .	Cent quinze . . .	4	15	10
116 . . .	Cent seize . . .	4	16	8
117 . . .	Cent dix-sept . . .	4	17	6
118 . . .	Cent dix-huit . . .	4	18	4
119 . . .	Cent dix-neuf . . .	4	19	2
120 . . .	Cent vingt . . .	5	0	0
121 . . .	Cent vingt-un . . .	5	0	10
122 . . .	Cent vingt-deux . . .	5	1	8
123 . . .	Cent vingt-trois . . .	5	2	6
124 . . .	Cent vingt-quatre . . .	5	3	4
125 . . .	Cent vingt-cinq . . .	5	4	2
126 . . .	Cent vingt-six . . .	5	5	0
127 . . .	Cent vingt-sept . . .	5	5	10
128 . . .	Cent vingt-huit . . .	5	6	8
129 . . .	Cent vingt-neuf . . .	5	7	6
130 . . .	Cent trente . . .	5	8	4
200 . . .	Deux cents . . .	8	6	8
300 . . .	Trois cents . . .	12	10	0
500 . . .	Cinq cents . . .	20	16	8
1000 . . .	Mille . . .	41	13	4
2000 . . .	Deux mille . . .	83	6	8
3000 . . .	Trois mille . . .	125	0	0
4000 . . .	Quatre mille . . .	166	13	4
5000 . . .	Cinq mille . . .	208	6	8
10,000 . . .	Dix mille . . .	416	13	4
20,000 . . .	Vingt mille . . .	833	6	8

WEIGHTS AND MEASURES.—We have here three systems of weights and measures to explain, namely, the *Ancient System*, used before the French revolution; the *Metrical or Decimal System*, established in 1795; and the *Système Usuel*, made legal for retail business in 1812.

The system of 1795 is the metrical system, with decimal divisions, and a new vocabulary; and that of 1812 is also the metrical system, but with binary divisions and the ancient vocabulary.

The decimal system is used in all wholesale and government concerns, and is well calculated to facilitate the operations of commerce; but the binary system (that is, dividing standards into halves, quarters, eighths, etc.) is found more

convenient in the inferior departments of trade, and particularly in retail business. The former system is, both by its divisions and vocabulary, admirably adapted for universal communication among the learned; but it is perhaps too scientific for the common people, to whom the business of weighing and measuring the necessities of life is chiefly committed in every country. In short, the decimal and binary systems seem to unite advantages, both for foreign and domestic trade, which perhaps no one system could possess.

*Ancient System.**—The ancient weight of France, called the *Poids de Marc*, was the same for the precious metals as for all merchandize. The livre or pound was divided into 2 marcs, 16 ounces, 128 gros, or 9216 grains. The ounce was also divided occasionally into 20 estlins, 40 mailles, or 80 felins; and the gros was sometimes divided into 3 deniers of 24 grains each.

Diamonds were weighed by the ounce of 144 carats, each carat being 4 grains.

Apothecaries' weight was the poids de marc of 16 ounces, 32 duelles, 128 sciliques, 192 sextules, 256 drachms, 768 scruples, or 9216 grains.

The pound, poids de marc, answers to 0,4895 kilogramme of the new weight, or 7555 English grains.

The corn measure of Paris was the muid, which was divided into 12 setiers, 24 mines, 48 minots, or 144 boisseaux, and the boisseau into 16 litrons. The setier equals 1,56 hectolitre, or 4.427 English bushels.

The principal measure for wine was also the muid, which was divided into 36 setiers, 144 quarts, or 288 pintes. The muid answered to 2,68 hectolitres, or 70,80 English gallons. The pinte was divided into 2 chopines, 4 demi-setiers, or 8 boissens; and answered to 0,931 litres, or 0,2459 English gallons, being very nearly an English quart.

The old French foot (*Pied de Roi*) was divided into 12 inches, 144 lines, or 1728 points; and equalled 0,32484 metres, or 12,7893 English inches.

* When the weights and measures of a country are altered, a knowledge of the old system, as well as the new, continues long necessary; and in the case of France it is indispensable, as the ancient system is still partially retained, particularly in road measures, and in valuing the work of labourers and mechanics. In land-surveying too it is constantly referred to.

The Aune of Paris was 1,188 metres, or 46,85 English inches.

The Toise or Fathom, also called the Toise d'Ordonnance, was 6 feet, pied du roi = 1,949 metres, or 6,395 English feet.

The mile was 1000 toises = 1949,036 metres, or 1 English mile, 1 furlong, 28 poles. The lieue or league, legal road measure, is 2000 toises.

The Arpent or Acre was mostly 100 square perches, but the perch varied in different provinces. The following were the principal land measures, computed from the length of the perch:—

Arpent d'Ordonnance, 22 feet to the perch = 51,07 ares, = 1 acre, 1 rod, 2 perches, English.

Arpent Commun, 20 feet to the perch = 42,21 ares = 1 acre, 7 perches, English.

Arpent de Paris, 18 feet to the perch = 34,19 ares = 3 rods, 15 perches, English.

The above acres contain each 100 square perches, but the *Acre de Normandie* contains 160 perches of 22 square feet each, and therefore equals 81,71 Ares, or 2 acres and 2 perches English.

METRICAL OR DECIMAL SYSTEM.—The fundamental standard adopted in France for the metrical system of weights and measures, is a quadrant of the meridian; that is to say the distance from the equator to the North Pole. This quadrant is divided into ten millions of equal parts, and one of these parts or divisions is called the *metre*, which is adopted as the unit of length, and from which by decimal multiplication and division all other measures are derived. The length of the quadrant has been ascertained by Messrs. Delambre and Mechain, by measuring an arc of the meridian between the parallels of Dunkirk and Barcelona, and has been found to contain 5130740 French toises. This number, divided by ten millions, gives 36,941328 French inches, which is the *metre*, the element of all the other measures, and which is equal to 39,371 English inches.

In order to express the decimal proportions, the following vocabulary of names has been adopted.

For multipliers, the word—

Deca prefixed means 10 times.

Hecto..... 100 times.

Kilo..... 1000 times.

Myria..... 10,000 times.

On the contrary, for divisors, the word—

Deci expresses the 10th part.

Centi 100th part.

Milli 1000th part.

It may assist the memory to observe that the terms for multiplying are Greek, and those for dividing, Latin.

Thus—

Deca Metre means 10 metres.

Deci Metre the 10th part of a metre.

Hecto Metre 100 metres.

Centi Metre the 100th part of a metre.

And so on for the rest.

The *Metre* (as before stated) is the element of long measure, and = 39,371 English inches.

The *Are*, which is a square *Deca Metre* (or 100 square metres) is the element of superficial measures. It equals 3,955 English perches.

The *Stere*, which is a cubic *Metre*, is the element of solid measures, and = 35,317 cubic feet English.

The *Litre*, which is the cubic *Deci Metre*, is the element of all liquid measures, and of all other measures of capacity. It equals 0,26419 English gallons, and Hecto-Litre = 2,8379 Winchester bushels.

Lastly the *Gramme*, which is the weight of a cubic *Centi-Metre* of distilled water, of the temperature of melting ice, (the greatest condensation) is the element of all weights, and equals 15,434 English grains troy.

Système Usuel.—The *système usuel* has the metrical standards for its basis, but their divisions are binary; and instead of the new nomenclature, the names of the ancient weights and measures are used, annexing the term *usuel* to each. Thus the half kilogramme is called the *Livre Usuelle* and the double metre the *Toise Usuelle*, etc.

This system was legalized by an imperial decree in 1812, for the use of retail traders, and the decimal system was continued for all other kinds of business and measurement; but as the law was left optional it led to many difficulties, insomuch that in 1816 the *Système Usuel* was enforced by a royal decree, in which the use of weights or measures decimally divided is absolutely prohibited in shops, or any

departments of trade connected with retail business, while the decimal system is confined for all other purposes.

As the *Système Usuel* has the metre and gramme for its basis, any of its divisions may be easily computed. The following, however, are the contents of its principal units in English measure :—

The *Toise Usuelle* of 2 metres equals 6 feet $6\frac{3}{4}$ inches English.

The *Pied Usuel* equals $\frac{1}{6}$ of the toise, and the inch $\frac{1}{12}$ of the foot.

The *Aune Usuelle* equals 3 feet $11\frac{1}{4}$ inches English, with all its divisions in proportion.

The long measures are also divided into thirds, sixths, and twelfths, which are easily computed from the foregoing dimension of the toise and aune.

The *Boisseau Usuel* is $\frac{1}{8}$ of the hectolitre, and equals 0,35474 English bushels, with halves, quarters, etc. in proportion.

The *Litron Usuel* equals 1,074 Paris pinte, or $2\frac{1}{9}$ English pints, with halves, quarters, etc. in proportion.

Apothecaries have adopted the *Système Usuel* in compounding medicines, which weight, in small quantities, scarcely differs from the poids de marc.

Diamonds are still weighed by carats of 4 grains each, but these grains differ from the foregoing. Thus 1 carat equals 5,876 grains, poids de marc, or 3,798 grains usuel, and also answers to 2,01 decigrammes, or $3\frac{1}{10}$ English grains.

The *Livre Usuelle* = 500 grammes = 9413,575 grains, poids de marc, or 7717 English grains, and all its divisions, and multiplies in proportion. Hence the common pound of France equals 1lb. 10z. $10\frac{1}{5}$ drams avoirdupois; and therefore the *Quintal Métrique* of 100 kilogrammes answers to 220,486lbs. avoirdupois, or 1cwt. 3qrs. $24\frac{1}{2}$ lbs.

CONVEYANCES.—At the Golden Cross, Charing Cross, and the Cross Keys, Wood Street, correct information may be obtained respecting conveyances to France. These are the only offices in London which correspond with the office of the *Messageries Royales*, No. 12, Rue Notre Dame des Victoires, Paris. Here places may be secured to Dover, Calais, Dunkirk, Ostend, Paris, Brussels, etc. The coaches leave London every morning and evening for Dover, Deal,

Margate, Ramsgate and Brighton. From Calais, Safety-coaches start from No. 14, Rue de la Mer, for Paris, twice a day. Steam or sailing packets are always ready for the conveyance of passengers who are booked throughout, but persons desirous of stopping on the road are allowed to do so, and resume their journey at pleasure, without additional expense, provided it be mentioned when the place is taken, but there are many inconveniences attending this apparent advantage. Persons who have a dislike to travelling in the night can start by the coaches which leave London in the morning; they then sleep at Dover, cross the water in the middle of the day, sleep also at Calais, and depart by the coaches on the following morning. Those who wish to save time should travel by the evening coaches to Dover, where they will arrive three or four hours before the packet sails. Parcels dispatched to the Continent must be accompanied by a written declaration of their contents and value; also the name and address of the person who sent them.

From the White Bear, Piccadilly, coaches for Paris start every morning and evening. From this office there are coaches for Ramsgate, Margate, Dover, and Deal.

The *Hirondelle*, an improved light coach from Paris to Calais, has corresponding coaches in London, which set out every morning and evening from the Spread Eagle Office, Webb's Hotel, No. 220, Piccadilly; and the Spread Eagle and Cross Keys, Gracechurch Street. The office of the *Hirondelle* at Paris is the *Hôtel des Fermes*, No. 24, Rue du Bouloy.

From Hatchett's New White Horse Cellar a coach starts for Dover and Deal every morning and evening; and a coach for Worthing, and another for Margate every morning. Coaches likewise leave the same inn for Hastings every morning, and for Brighton every evening.

Brighton coaches also start every morning from the White Horse, Fetter Lane; Blossoms Inn, Lawrence Lane; and the Angel, St. Clement's. A coach for Dover leaves the Bell and Crown Inn, Holborn, every morning. From the Bolt in Tun, Fleet Street, a coach starts for Rye every Tuesday, Thursday, and Saturday morning. The Dover and Portsmouth mails start every evening, from the Angel Inn, at the back of St. Clement's Church.

The Royal Messageries of the Netherlands are connected with the Golden Cross, Charing Cross, and the Cross Keys;

Wood Street, Cheapside; and coaches start daily for Calais by Dover, and every Tuesday and Friday, for Ostend by Dover.

For Calais, in eleven hours, two fine and most commodious packets start two or three times a-week, from Galley Quay, near London Bridge. Sailing packets (chiefly for goods) depart from Botolph Wharf about once a-week. From Dover to Calais they sail daily. A steam vessel likewise goes every day to Calais from Dover.

From London to Dieppe packets sail about once a-week, and from Brighton to Dieppe several times a week. Particulars relative to both may be had at No. 357, Strand; or at Mr. D. Woolf's, 45, West Cliff, Brighton. There are also two handsome and commodious steam boats from Brighton to Dieppe, in nine hours, three times a-week.

For Ostend a steam boat sails twice a-week from the Custom House Quay, Lower Thames Street, and from Botolph Wharf, London. By giving a few days' notice, a private family may hire the state room. Particulars may be known at 357, Strand, or at the above wharfs. Packets from Dover to Ostend sail every Wednesday and Saturday.

The nearest road from London to Paris is from Rye to Boulogne. It is 50 miles less by sea than from Brighton to Dieppe, and 30 miles less by land than through Dover. A packet sails every week. Apply at the George Inn, Rye. A vessel which sails every week from Hastings to Boulogne makes the passage generally in about 5 hours. From Dover to Boulogne a steam boat starts every day, and accomplishes the voyage in about 4 hours. There are also sailing packets.

For Havre a packet, which affords good accommodation, sails from Southampton every week. It also carries goods. Inquire at Messrs. Wood and Co.'s, Southampton. A large and handsome steam boat likewise goes from this port twice a week for Havre. The accommodations are excellent, and the voyage is made in eleven or twelve hours. A steam-packet goes about twice a week from Havre to Rouen. The scenery is picturesque.

A packet sails from Southampton to Caen about twice a month. For particulars application must be made at the former place to Messrs. Weeks, and at the latter, to Mr. Charles Armstrong.

From Harwich packets sail twice a week, wind and wea-

ther permitting, for Helvoetsluys, Cuxhaven, and Gottenburgh.

Persons wishing to learn further particulars respecting packets, may obtain them by applying to Mr. T. H. Ayers, Commercial Shipping Agent, No. 357, Strand, or Mr. Coates, Packet Office, 361, Strand. At these offices goods and baggage may be insured, cleared at the Custom-house, and warehoused till shipped.

The traveller would do well not to encumber himself with more luggage than is absolutely necessary, as most articles, particularly books, are much cheaper in Paris than in London. The weight of luggage usually allowed by the coaches towards the coast is 14 lbs. for each passenger, although a heavier trunk, if not too bulky, is frequently suffered to pass without notice. The extra charge for overweight is three-halfpence per lb.

Presuming that the tourist is acquainted with the beauties of his native land, and that he will without difficulty find the best inns of the sea-port from which he intends to sail, we shall not notice them here. He will generally meet with every necessary information respecting the packets, at the inn where he puts up; from whence the porter will safely convey his luggage to the custom-house; as it must be inspected previous to being put on board. The owner should accompany the luggage to the custom-house, where great civility is generally met with. Every package is opened, but the contents are seldom much disturbed. When this examination is ended, the trunks are again taken by the porter, and carried on board the vessel in which the traveller's passage is secured.

The officers at the different ports are much more strict with passengers returning from France, and frequently search the trunks closely, particularly if they have any ground for suspicion. It is better to give up the keys without hesitation.

If, after his luggage is put on board one vessel, the passenger should by accident or choice go by another, his trunks will be found safe at the custom-house, on the French coast.

SECTION II.

Arrival in France.

On arriving at the opposite coast, it is usual to give a gratuity to the steward and sailors of the packet. The moment the vessel reaches the pier, police officers generally step on board to demand the passengers' passports, which are immediately sent to the police office, and afterwards to Paris. On paying two francs, a temporary passport is given, which serves the tourist till he reaches the capital. In travelling, the passport will sometimes be demanded at the gates of the chief fortified towns, and examined by the officer on duty. Persons arriving in a town, where there is an ambassador of their nation, may, as a matter of etiquette, leave their cards. The luggage is taken to the custom-house to be examined, and soon returned. The traveller may avoid trouble by leaving his luggage with the Commissioners of the Inn he may put up at.

DUTY ON CARRIAGES, HORSES, ETC.—When a carriage is landed in France, the owner pays one-third of whatever value he may put upon it, and receives a certificate for the same; but care must be taken not to rate it too much under the real value. If the carriage leaves France within two years, two thirds or three-fourths of the money deposited will be returned on producing his certificate. If the traveller does not return the same way, the money may be obtained upon showing the receipt at the custom-house of any other part of the French frontier.

A gig, or any other two-wheeled carriage, pays the same duties.

On leaving England, the duty on a horse is two guineas, besides 10s. in the 100l. according to its value. On arriving in France, the duty is 15 francs for a horse and 5 for a pony.

Linen and furniture, if in use, are freely admitted, but for plate, except in a very small quantity, it is necessary to address a letter to the *Directeur général des Douanes*, stating at what port it is to be, or is already landed, who will grant a permission for so many years, at the expiration of

which a new permission must be applied for. A certain sum is deposited as a security for adhering to this regulation.

New harness and carpets are prohibited in France, but not in the Netherlands; and there the duty on carriages is one-tenth of their value, and that on horses 8 francs.

FRENCH INNS.—The English traveller must not expect to find on the continent all the cleanliness and comfort to which he has been accustomed in English inns. The floor of the rooms is generally composed of bricks or tiles; and but few carpets are to be met with. But the beds are in general good; fuel is dear and almost always consists of wood, in a wide open chimney, which frequently smokes. Excellent coffee, and generally good bread and wine, may be procured; and if the traveller can become reconciled to meat boiled, stewed, and roasted to rags, with rich sauce, there are always plenty of such dishes, with good vegetables, and a copious dessert. A silver fork and a napkin are always laid before each guest. The wine is brought to table in the black bottle, with a tumbler and a decanter of water; for, as the French never drink beer at their meals, they supply its place with wine and water, and only drink fine wines and *liqueurs* in wine glasses, which they call *verres à pied*. These are seldom placed on the table unless asked for. The table-wine is called *vin ordinaire*, and is generally very cheap and good.

TRAVELLING IN FRANCE.—Since the peace, the French have greatly improved their public conveyances, which are much lighter and more decent than formerly. At the same time, from the immense quantity of luggage which they carry, and from the roads being paved, it is impossible that they can ever equal the stage coaches of England. The diligences in general carry 9 passengers, viz: 6 inside and 2 in the cabriolet, besides the *conducteur*, who corresponds to an English guard. There are some of them however that carry 9 inside and 9 outside passengers; there are also coaches with two or three bodies, which carry 18 passengers inside, a few outside, and luggage. The interior of these vehicles is generally lofty and roomy, and a straps or net-work hang from the roof for hats and light parcels. The places are all numbered, and, when the traveller takes a place, the number of the seat he is to occupy is mentioned on the receipt. The conductor always takes care that every traveller shall occupy his place, by calling each in his turn.

There is no coachman, but a postilion, who is changed at each stage. We shall not attempt to describe this almost non-descript being, as we do not wish to anticipate the stranger's amusement at the first view of such a contrast to the smart spruce well-booted English postilion: it is, however, but fair to add that they have more intellect, behave better, and are less mercenary. The conductor pays for the passenger the perquisite to the postilions at each stage, and receives at the end of the journey, the whole amount, which is charged at the rate of 2 sous per 6 or 8 miles, exclusive of his own fee, which is about double that sum.

Each passenger is allowed 30lbs. of luggage; above that amount is charged by weight.

It is customary on being booked to pay one half of the fare, and a ticket is given indicating the day and hour of departure.

The *malle-poste* is a conveyance established by the government for carrying the mails. It is drawn by four horses, and takes three inside passengers, besides one in the cabriolet with the guard. The charge is rather higher than by the diligence, but the mail is very commodious, and in every respect as agreeable as a private carriage; each passenger is allowed 50lbs. of luggage.

The carriages which are hired for travelling post, and which will not contain more than two persons, are generally called *cabriolets*. They have only two wheels, and are drawn by two horses. Their appearance is very different from any kind of English travelling-carriage; but they are light, roomy, and convenient. As a carriage cannot, in France, be changed at every stage, the traveller must hire a cabriolet, or any other conveyance, for the whole journey. The price varies; but, one from Calais to Paris may generally be had for about 100 francs.

Other carriages, called *voitures*, or *calèches* and *berlines*, on four wheels, which will carry three, four, or six persons, may be had for 120 or 130 francs.

Carriages for long journeys are much more reasonable, and should be hired at so much per day, generally about 10 francs.

In hiring a carriage it is necessary to have written on the receipt, that all repairs which may be required on the road shall be paid for by the person who lets it.

The posting in France being in the hands of the govern-

ment, there is only one place at each stage or in each town, for changing horses. This place is seldom an inn; but the postilion will conduct the traveller to any place he is ordered. The business of posting is extremely well managed in France, and perhaps excels that of every other country in Europe. The postilion drives, on an average, nearly as fast as in England; and there is no danger whatever of drivers being drunk, or racing against each other. There are no turnpike-gates in the kingdom; and the charge of posting and paying the postilion is fixed. Thirty sous is paid for every horse, and a horse is allotted for each person. But they seldom put more than three horses to a carriage, and generally all abreast, with one postilion, except when the carriage has a pole; it then has four horses and two postilions. It is therefore advisable for travellers who take their own carriage to have shafts instead of a pole, as this makes a considerable difference in the expense of posting. If there are more than three or four persons in a carriage with shafts, the post-master will perhaps order only three horses, unless the traveller insists on more, and then, instead of charging 30 sous for the fourth or fifth horse, which is not put to, he will only require a trifling addition for each of the three horses; so that the journey is accomplished as fast as with the full number of horses, and at a much less expense. The legal sum fixed for the driver is 15 sous, but travellers never give less than 30. A promise of 10 sous more will occasionally make them drive faster.

It is seldom necessary to send a courier forward to order horses, unless in unfrequented parts of the country, or when there is an extraordinary run on the road. The post-masters and the postilions are civil and obliging. If the traveller does not choose to change, he may refer the payment to the next post, or even to two or three posts forward (notwithstanding the regulation to the contrary); but in case he travels during the night, or feels disposed to sleep, it is better to pay for several posts in advance, together with the postilions. By this arrangement he may travel many hours without interruption.

On arriving at Paris or elsewhere, a hired carriage must be immediately sent according to the direction received on engaging it, in order to avoid disputes.

A slow but pleasant mode of travelling for some persons,

is to make a bargain with a man called a *voiturier*, who keeps carriages and horses, and will convey travellers with the same carriage and horses to any place, and defray all their expenses on the road for a fixed sum. The inconvenience of this mode of conveyance is, that the traveller must set off every morning very early, and stop, in the middle of the day, for at least two hours, to refresh the horses. The distance performed daily is from 40 to 50 miles. Such carriages will carry a great deal of luggage, and are very convenient for a family. The expense is generally a guinea a day for the journey, and as much for the *voiturier* to return; so that if the journey lasts five days, the expense will be about 10 guineas: but different bargains may be made in different places. There are two establishments of the kind in London: that of Delavaud and Emery, at Mr. Recordon's, watch-maker, Cockspur-street, Charing-Cross; and that of Mr. Dejean, 33, Hay-market. The charge is only 9 louis from London to Paris, including every expense; each person is allowed a cwt. of luggage, and the journey is made in less than a week.

Conveyances of the same kind, but at a higher charge, may be had at Calais. Return carriages of this description may sometimes be met with on reasonable terms. The coachman always expects at the rate of one or two francs a day.

Another way of travelling in France is to ride on horse-back, which is called *à franc étrier*. The rider must then have a postilion to attend him. The luggage is carried in saddle-bags, and the postilion will also carry a portmanteau behind him, if it does not weigh more than 30 pounds. The postilion always rides before the traveller, who is not allowed on any account to pass him. If the party consists of more than three persons there must be two postilions to conduct them. A French post may generally be reckoned at 5 miles and a half, never more, sometimes less, particularly near Paris. On arriving at certain privileged places (called « Postes Royales, » by the Postmasters), and departing from them, the first post is paid double, and the same is allowed for some places where the roads are very bad or hilly.

The post-houses being under the control of the government, a stranger can seldom be imposed upon, as a book is published every year by authority, called *le Livre des*

Postes, which has an alphabetical list of all the post-roads in France, with their principal communications, and the number of posts on each road. Affixed to it is a map of France, on which the posts and half-posts are likewise all carefully marked. The *Livre des Postes* also contains the rules and regulations for posting, some of which we shall here insert, together with tables of the rate of posting, for the information of travellers. This book, nevertheless, will be found of the greatest utility, and will prevent imposition.

Regulations relative to posting.—Post-masters appointed by the government are alone permitted to furnish horses to travellers.

The post-master must constantly reside at, or near, the post-house.

A postilion without a certificate of good behaviour cannot be hired.

Travellers are requested to enter every complaint they may have against the postilion, or master, in a book which is kept at each post-house, and is regularly examined by the inspectors.

The post-master is answerable for any accident that may occur from the carelessness of the postilion, or restiveness of the horses.

Travellers are supplied in the exact order in which they, or their couriers, arrive.

A carriage drawn by three horses can carry only 140lb. of luggage—100lb. behind, and 40lb. before.

The price of posting must always be paid beforehand.

No carriage may pass another on the road, unless some accident happen to that which goes before.

Each post shall be run in the space of an hour.

Explanation of the following Table.

(First line) for $\frac{1}{4}$ post for 1 horse,	38 centimes ;
—For 2 horses,.....	75 centimes ;
—For 3 horses, 1 franc and	13 centimes ;
—For 4 horses, 1 franc and	50 centimes ;
—For 5 horses, 1 franc and	88 centimes ;
—For 6 horses, 2 francs and	25 centimes ;
—For 7 horses, 2 francs and	63 centimes ;
and so on.	

A calculation of what travellers pay to the Post-Masters.

DISTANCES.	Number of Horses, and the Charge.									
	1.	2.	3.	4.	5.	6.	7.	8.	9.	10.
$\frac{1}{4}$ post....	fr. c. 38	fr. c. 75	fr. c. 1 13	fr. c. 1 50	fr. c. 1 88	fr. c. 2 25	fr. c. 2 63	fr. c. 3	fr. c. 3 38	fr. c. 3 75
$\frac{1}{2}$ post....	" 75	" 1 50	2 25	3	3 75	4 50	5 25	6	6 75	7 50
$\frac{3}{4}$ post....	1 13	2 25	3 38	4 50	5 63	6 75	7 88	9	10 13	11 25
1 post....	1 50	3	4 50	6	7 50	9	10 50	12	13 50	15
$1\frac{1}{4}$ post....	1 88	3 75	5 63	7 50	9 38	11 25	13 13	15	16 88	18 75
$1\frac{1}{2}$ post....	2 25	4 50	6 75	9	11 25	13 50	15 75	18	20 25	22 50
$1\frac{3}{4}$ post....	2 63	5 25	7 88	10 50	13 13	15 75	18 38	21	23 63	25
2 posts....	3	6	9	12	15	18	21	24	27	30
$2\frac{1}{4}$ posts....	3 38	6 75	10 13	13 50	16 88	20 25	23 63	27	30 38	33 75
$2\frac{1}{2}$ posts....	3 75	7 50	11 25	15	18 75	22 50	26 25	30	33 75	37 50
$2\frac{3}{4}$ posts....	4 13	8 25	12 38	16 50	20 63	24 75	28 88	33	37 13	41 25
3 posts....	4 50	9	13 50	18	22 50	27	31 50	36	40 50	45

TABLE OF POSTING.

The following table will show the number of horses required for cabriolets and four-wheel carriages *with shafts*, called *limonières*, and for four-wheel carriages *with poles*.

CABRIOLETS.

Number of Persons.	Number of Horses.	Charge for each Horse.	Sum total.
		fr. c.	fr. c.
1	2	1 50	3 "
2	2	1 50	3 "
3	3	1 50	4 50
4	3	2 "	6 "

FOUR WHEEL CARRIAGES WITH SHAFTS.

1, 2 or 3	3	1 50	4 50
4	3	2 "	6 "

1 fr. 50 c. must be paid by each person exceeding four in number.

BERLINES AND OTHER FOUR-WHEEL CARRIAGES WITH POLES.

1, 2, 3 or 4	4	1 50	6 "
5 or 6	6	1 50	9 "

1 fr. 50 c. must be paid by each person exceeding six in number; and on no account can more than six horses ever be put to one Berline.

One child under seven years old is not reckoned. Two children, under seven years of age, are considered as equivalent to one full-grown person. Every child above that age is reckoned as a full-grown person.

A Calculation of what travellers pay the Postilions.

DISTANCES.	Number of Postilions, and the charge.													
	1.	2.	3.	4.	5.	6.	7.	8.						
$\frac{1}{4}$ post.....	fr. c. 19	fr. c. 38	fr. c. 57	fr. c. 76	fr. c. 95	fr. c. 1 14	fr. c. 1 33	fr. c. 1 51						
$\frac{1}{2}$ post.....	" 38	" 76	" 1 14	" 1 52	" 1 90	" 2 28	" 2 66	" 3 4						
$\frac{3}{4}$ post.....	" 56	" 1 12	" 1 68	" 2 24	" 2 80	" 3 36	" 3 92	" 4 48						
1 post.....	" 75	" 1 50	" 2 25	" 3	" 3 75	" 4 50	" 5 25	" 6						
$1\frac{1}{4}$ post.....	" 94	" 1 88	" 2 82	" 3 76	" 4 70	" 5 64	" 6 58	" 7 52						
$1\frac{1}{2}$ post.....	" 1 13	" 2 26	" 3 39	" 4 52	" 5 65	" 6 78	" 7 91	" 9 4						
$1\frac{3}{4}$ post.....	" 1 31	" 2 62	" 3 93	" 5 24	" 6 55	" 7 86	" 9 17	" 10 48						
2 posts.....	" 1 50	" 3	" 4 50	" 6	" 7 50	" 9	" 10 50	" 12						
$2\frac{1}{4}$ posts.....	" 1 69	" 3 38	" 5 7	" 6 76	" 8 45	" 10 14	" 11 83	" 13 52						
$2\frac{1}{2}$ posts.....	" 1 88	" 3 76	" 5 64	" 7 52	" 9 40	" 11 28	" 13 16	" 15 4						
$2\frac{3}{4}$ posts.....	" 2 7	" 4 14	" 6 21	" 8 28	" 10 35	" 12 42	" 14 49	" 16 56						
3 posts.....	" 2 86	" 4 52	" 6 78	" 9 4	" 11 30	" 13 56	" 15 82	" 18 8						

SECTION III.

The different Routes from London to Paris.

THE Traveller will not fail to be struck, on his arrival in France, with the different aspect of the country to that which he has left. No hedges skirt the road, and the eye surveys for miles one undivided expanse. The trees are no longer scattered over the meadows, but are either planted in clumps, or in woods and forests. The paved roads remind the stranger of the change a few hours have effected. The English farmer will object, perhaps, to the French husbandry; but he will find little uncultivated land. The villages bear strong symptoms of the poverty of their inhabitants. The neat garden of the English cottager is rarely to be seen; nor are there any houses suited to the middling classes of society. A solitary chateau here and there, sometimes ready to fall, serves rather to create melancholy than to enliven the scene. There are in every village a number of land-holders, occupying, perhaps, a few roods only. As to idlers and mendicants, they abound in all the hamlets of France. The fruit trees are planted, without any fence to protect them, along the side of the roads leading from the coast to Paris.

There are two principal and direct roads from London to Paris; one by Dover and Calais, the other by Brighton and Dieppe. The road by Dover and Calais is certainly the shortest, surest, and most expeditious; but in scenery, and as it respects the beauty of the country, Dieppe is preferable, and the distance from London to Brighton is shorter than to Dover, and Dieppe is also 90 miles nearer to Paris than Calais, still, when the greater length of the sea passage is considered, the former route will appear to have the advantage. The expenses by Dieppe are much less than by the Calais road.—

N^o I.—*Route to Paris by Calais.*

There are three roads from Calais to Paris; one by Beauvais, 32 posts and a half (about 178 English miles), another by Amiens and Clermont, 34 posts and a half (about

186 English miles), and a third by St. Omer and Amiens, 34 posts and a quarter (about 184 English miles).

1. Road by Beauvais.

FROM	POSTS.	FROM	POSTS.
CALAIS to Haut-Buisson . .	1 ¹ / ₂	Airaines to Poix	2 ³ / ₄
Marquise	1	Granvilliers	1 ³ / ₄
BOULOGNE	1 ³ / ₄	Marseille	1 ¹ / ₄
Samer	2	BEAUVAIS	2 ¹ / ₄
Cormont	1	Noailles	1 ³ / ₄
Montreuil	1 ¹ / ₂	Puiseux	1 ¹ / ₂
Nampont	1 ¹ / ₂	Beaumont	1 ¹ / ₄
Bernay	1	Moiselles	1 ¹ / ₂
Nouvion	1	SAINT DENIS	1 ¹ / ₂
ABBEVILLE	1 ¹ / ₂	PARIS	1
Airaines	2 ¹ / ₄		
			—
			Posts 32 ¹ / ₂

CALAIS is a fortified town, situated on the strait which gives its name to the department. This strait being only 8 leagues across, is called by the French a *pas* (step), and hence the department is named *le pas de Calais*. Calais is a well built town, and the streets in general are broad and strait, but they have a dull and monotonous appearance. The market-place, called *la place d'armes*, is spacious, surrounded with good houses, and adorned with a town hall (*Hôtel de Ville*). Here is preserved the balloon in which Blanchard first crossed the sea, from Dover to Calais; with an inscription in French and English verse below it. In the principal room of the *Hôtel de Ville* is a fine portrait of Louis XV, when a youth, and an allegorical painting in honour of Du Belloy, author of the tragedy of the Siege of Calais. The church, which was built by the English, deserves attention. Its architecture is good. The high altar is of Italian marble, ornamented with 18 statues, and the painting over it is attributed to Vandyke. Here the traveller will be struck with the practice of *ex-voto* offerings, which are small plates of silver, representing an eye or an ear, a hand or a leg, which are attached to the altars, and have been placed there by persons who attribute their cure of some complaint to the intercession of the Virgin or the saints. The citadel of Calais is large and strong, and the barracks are handsome. The walk on

the ramparts is very pleasant; but the most amusing walk is the jetty or pier, which is long and narrow, and from which, in fine weather, Dover castle may be seen. The English were in possession of Calais for more than two centuries; from 1347, when it was captured by Edward III, on which occasion Eustache de Saint Pierre and his companions showed their devoted patriotism, till 1558, when it was retaken by the Duke de Guise, in the reign of Queen Mary, who is said to have died of a broken heart in consequence.

In front of the Hôtel de Ville are busts of Cardinal Richelieu and the Duke de Guise. There are one or two public monuments on the quays, and also a small theatre.

Meurice's Hotel, Dessain's Hotel, and the Hotel Quillacq, are the principal inns in Calais; they afford every comfort to the traveller and every accommodation to the merchant. The Hotel Royal and the Hotel Bourbon are likewise excellent inns, where the traveller will be well entertained and accommodated.—The mail goes from the Hotel Bourbon.—The Diligence starts from No. 14, Rue de la Mer.

The population of Calais is 7000 souls, besides those in the faubourg Saint Pierre, which contains upwards of a thousand. In this faubourg are public gardens, where the middling and lower classes resort in an evening to dance, particularly on Sundays. The stranger will be gratified with the kind and obliging manners of the inhabitants.

On the pier at Calais, is a small column on a marble pedestal surmounted by a ball, with an inscription commemorating the restoration of Louis XVIII: there is also a brass plate on the very spot where he first placed his foot on landing.

On leaving Calais, the traveller passes four or five gates and draw-bridges. The first gate, called *la porte royale*, was built in 1635, under the ministry of Cardinal Richelieu, and is the best piece of architecture in the town. Having passed the faubourg, the road continues between fort Nieulay on the right, and a canal on the left, along an uniform plain, the aspect of which is by no means agreeable.

HAUT-BUISSON is a solitary farm-house; after which the country becomes more hilly and of a calcareous soil, which, though fertile, is naked and unpleasant.

MARQUISE contains 1800 inhabitants. About a league to the east are marble quarries and coal pits. We now

leave, to the right, three sea-port towns, viz. Wissant, Vimereux, and Ambleteuse, all much encumbered with sand, which gains greatly on this coast; the two former places dispute with Boulogne and Calais the honor of being the spot where Julius Cæsar embarked to invade England. It was at Ambleteuse that James II landed after the revolution in 1688. The coast of England may still be descried from nearly all the elevations of the road, like a long white border, which forms a striking contrast to the azure of the sea and sky.

Proceeding towards *Boulogne*, by an open and hilly country, the road leads through an avenue of trees to the village of

WIMILLE, situated at the foot of two hills. In the burial-ground is a monument to the memory of the unfortunate aeronauts Pilâtre de Rozier, and Romaine, who, attempting to cross to England in a balloon, it took fire at a great height, and they were precipitated to the ground and killed. An obelisk on the spot where Blanchard descended, when he came from Dover in a balloon, is to be seen near Calais, on the road to Ardres.

A succession of hills is now crossed to Boulogne, presenting various views of the sea and that port. The country is better cultivated and seems more populous, but the English traveller will find it very inferior to the landscapes between London and Dover. About a mile from Boulogne, on a height, is a column of marble from the quarry of Marquise, begun in honor of Bonaparte, by the *grand army destined to invade England*, when encamped at Boulogne in 1804. It is 13 feet in diameter, and was to have been 150 feet high. The work was suspended in 1814, being only half finished; but, in 1820, it was recommenced, and is intended to commemorate the restoration of the Bourbons.

BOULOGNE.—This town is supposed to stand upon the site of the ancient *Gessoriacum*, the capital of the *Morini* in Cæsar's time; and here it is thought that Caligula committed the act of folly recorded by Suetonius, of ordering his soldiers to rush on the sands and collect shells and pebbles, which, he said, were spoils of the ocean, fit to adorn the Capitol.

Boulogne is divided into the High and Low town, both well built. The steep street which connects them is called *la grande rue*. The port is formed by the small river Liane,

and was much enlarged and embellished by Bonaparte, at the time he projected the invasion of England. The high town, situated on an eminence which commands the low town, is almost entirely inhabited by annuitants and the noblesse. It is surrounded by a rampart planted with trees, which forms a pleasant public walk; on the west is a fine sea view; and in clear weather the English coast is distinctly seen. The walk on the sands also, under the cliffs, is agreeable. The principal trade of the town is in fresh and salt fish. The population consists of about 13,000 souls, besides the English, who, in time of peace, often amount to a third of that number. There is a theatre at Boulogne, and a public garden for dancing. The principal church, in which are many *ex-voto* pictures, and the hospital are worth visiting. It carries on a brisk contraband trade in brandy, wine, lace, silks, etc. At Boulogne the two best inns are the *Hôtel des Bains* and the *Hôtel de Londres*. The diligence stops at the *Hôtel de France*; the mail does not enter the town. It contains good baths. The public library is large and select, and contains some curious ancient manuscripts; a copy of the *Museum Florentinum*, one of Seba's *Natural History*, 3 vols. folio, and other rare and valuable works.

The road continues hilly between Boulogne and Montreuil. About half way from Cormont we enter the forest of Longvilliers, half a league in length; after which an extensive prospect opens, with a view of Montreuil, on the summit of a rock. After passing a marshy piece of land, near a mile long, the road crosses a bridge and the fortifications, and, ascending a steep hill, enters the town of

MONTREUIL, which has a population of about 4000 souls, and is supposed to be impregnable, having only two entrances which are closed by gates. This town was celebrated in ancient times, and many vestiges of its splendour remain, though it now offers a miserable contrast to the beauty of its situation. It was formerly divided into 5 parishes, and had as many churches, but one only remains. The church of *Notre Dame* is a noble ruin. Sterne mentions this town.—Inn: *Hotel de France*.

From Montreuil to Abbeville the country is woody, with a chalky soil, in some parts flat and barren. After leaving Nampont, the road crosses the river Authie, which separates the department of the Somme from that of the Pas de Calais. A few miles farther on begins the forest of

Crecy, 6 or 7 leagues in circumference, memorable in English history; and some vineyards make their appearance, greatly resembling a plantation of currant or gooseberry bushes. On the right, beyond Nouvion, is seen the sea-port town of Saint-Valery, near the mouth of the Somme; a trading place with about 4000 inhabitants.

ABBEVILLE, on the river Somme, is a large, strong, and fine manufacturing town, containing about 20,000 inhabitants. Its famous cloth manufactory has much degenerated, and the number of its wealthy merchants is greatly reduced. The houses are chiefly of brick, and the only remarkable buildings are the Gothic church of St. Winifred, the front of which is a fine specimen of Gothic architecture, and the Foundling Hospital. The ramparts form a public walk and are planted with trees.

There is another road from Calais to Abbeville, by St. Omer and Hesdin, and the delightful valley of Cauchy. Between St. Omer and Hesdin, the road passes near Agincourt, a spot immortalised in history, by the victory gained there by Henry V, in 1415. The neat little fortified town of Hesdin is about half way between Agincourt and Crecy. From Calais to Abbeville, by this road, the distance is 15 posts. Those who wish to proceed to Paris through Rouen, may go from Abbeville to Eu and thence to Dieppe, which is 12 leagues from Rouen, or they may proceed to Amiens and thence to Rouen. There is a small theatre at Abbeville.—Inn : Tête de Bœuf.

MARSEILLE is a picturesque village in a pretty valley shaded with trees, and watered by the rivulet Herbonval. The country, laid out in general in corn-fields, is variegated here and there with groves, each of which conceals a village, according to the custom in Picardy of surrounding every habitation with clumps of trees, orchards and meadows.

BEAUVAIS, the chief town of the department of the Oise, has about 14,000 inhabitants, mostly manufacturers of woollens and tapestry, the latter nearly equal to that of the Gobelins. Though built of wood, it is handsome. The streets are wide and the houses neat; the *grande place* is spacious, and the *Hôtel de Ville*, a modern edifice of good architecture. The cathedral was never finished: all that exists is the choir and the transept, which, with the nave, were destined to have formed a Latin cross. The

choir, from its boldness and fine proportions, is superb. This unfinished cathedral has no steeple. It contains some fine painted glass, the tomb of Cardinal Janson, by the celebrated sculptor Coustou, and three admirable pieces of tapestry; one representing the Healing of the Paralytic is a masterpiece.

The church of St. Etienne is a Gothic building, with some painted windows in good preservation. On the exterior of the north wall is a monument in relief, thought to be Roman; and, in the inside, is a fine painting of Christ bearing the Cross.

There are some fine mineral springs and a theatre in this town.

The origin of Beauvais is unknown, but its antiquity is incontestable. It can boast of never having been taken, though often besieged, and has thence been denominated *la pucelle*. In 1443 the English were repulsed from it; and in 1472, being besieged by the Burgundians, it was saved by the courage of a woman, named Jane Hachette, who, putting herself at the head of a troop of women, flew to the rampart, snatched the standard of the enemy just planted there, and threw the soldier who held it into the ditch. In memory of this action, a solemn annual procession takes place, on the 10th of July, when the women walk first.

There is no town in France which, considering its population, has produced so many illustrious men as Beauvais. Among them are the famous lawyer Loysel; the Abbé Dubos and Lenglet Dufresnoy, authors; Restaut the grammarian, and Vaillant the traveller and antiquary; the two Villiers de l'île Adam, one marshal of France under Charles VII, in the 15th century, the other grand master of Malta; and the learned Dominican, Vincent de Beauvais, preceptor to the children of Saint Louis. Several councils were held at Beauvais, one of which, in 1114, was remarkable for the excommunication of the Emperor Henry V.—Inn: Hôtel d'Angleterre.

The road from Beauvais is pleasant from the variety of the views and the rural aspect of the country, which is also fertile in corn-fields.

BEAUMONT, a small town of 2000 inhabitants, is agreeably situated on one of the hills which border the rich valley of the river Oise.

Nothing remarkable is met with between this place and Paris except the town of Saint Denis, for which, and the neighbouring spots, see *Environs of Paris*.

2. Road by Amiens and Clermont.

FROM	POSTS.	FROM	POSTS.
CALAIS to Abbeville . . .	13 ³ / ₄	Wavignies to Saint-Just .	1
Ailly-le-haut-clocher . . .	1 ¹ / ₂	CLERMONT	2
Flixecourt	1 ¹ / ₄	Laigneville	1 ¹ / ₄
Picquigny	1	CHANTILLY	1 ¹ / ₂
AMIENS	1 ¹ / ₂	Luzarches	1 ¹ / ₄
Hébecourt	1	Ecouen	1 ¹ / ₄
Flers	1	SAINT-DENIS	1 ¹ / ₄
Bretenil	1 ¹ / ₂	PARIS	1
Wavignies	1 ¹ / ₂		
			—
			Posts 34 ¹ / ₂

The road passes through the marshy valley of the river Somme, chiefly remarkable for peat or turf. Half a league from Picquigny is an ancient camp, in a good state of preservation, attributed to Cæsar, but, from its form, it is probably a work of the Gauls.

AMIENS is seen at a considerable distance, in the midst of fields, entirely destitute of trees. The lofty and beautiful cathedral of this ancient capital of Picardy produces an extraordinary effect, which justifies the celebrity it has obtained. It was begun by Everard, Bishop of the diocese in 1220, and continued by his successor, Godefroy. Their tombs, in bronze, stand on each side of the grand entrance. The height of the nave and the delicacy of the pillars, 126 in number, of which 44 are detached, chiefly excite the admiration of visitors. Three circular windows of painted glass are very fine. There are many monuments in the interior; particularly one behind the choir, of a weeping child, in white marble. In one of the chapels is part of the scull of John the Baptist, brought from Constantinople in 1206. This beautiful church is 366 feet long, 50 broad including the chapels, and 132 in height. The nave is the finest in France; and it is commonly said that to form a perfect church, it should have the nave of Amiens, the choir of Beauvais, the front of Rheims, and the steeple of Chartres. The pulpit, with the 3 statues which support it, representing the three theological virtues, is much admired,

and the stalls of the choir are as fine a piece of workmanship as exists. They were finished in 1519.

Amiens is an episcopal see, and the seat of a prefecture, a civil tribunal, and a royal court. It has also a royal college and a large hospital. The town, containing 40,000 inhabitants, is in general well built, both of brick and stone, and has several broad straight streets. The ramparts form a pleasant walk round the town; and the public promenade, called *l'Autoy*, is delightful. It is an island, surrounded by canals, and intersected by magnificent avenues of lofty tufted trees. The river Somme runs through Amiens, and being cut into numerous canals, gives one part of it the appearance of a Dutch town.

Amiens is remarkable in history for having been taken by an ingenious stratagem of the Spaniards, in 1597; but it was soon retaken by Henry IV of France, in person. Here also the short-lived peace between France and England was signed in 1802.

The name of Amiens is derived from the people called *Ambiani*, of whom it was the capital in the time of Cæsar, and is mentioned by him in his *Commentaries* under the name *Samarobrica*; the Roman emperors frequently visited it, when they came into Gaul. It has produced some eminent characters, among whom were *Gabrielle d'Estrées*, the favourite mistress of Henry IV, Voiture, Peter the Hermit, who preached the first crusade; the famous botanists John and Gaspard Bauhin, the learned Ducange, and Rofault, an expounder of the Cartesian philosophy.

Amiens is generally considered a cheap and pleasant residence, in consequence of which many English families of small income dwell there. The *pâtés* of Amiens are sent all over France. There is a small theatre in the town.—Inn: *Hôtel de la Poste*. The diligence-office and post-house are in the rue des Cordeliers.—The manufactures are linens and woollens; the latter employ 10,000 workmen. The genuine Picardy costume may be witnessed here on a market day, and will afford much entertainment to the traveller. The men's powdered heads and the women's grotesque blue petticoats are remarkably striking.

The country between Amiens and Breteuil consists in general of extensive fields, shaded with pear and apple-trees. Agriculture is carried on upon a large scale here, and the soil is very fertile.

About a quarter of a league before we reach Clermont, the road traverses the village of Fitzjames, near which is a seat of the Duke of that name, a descendant of James II of England.

CLERMONT, which has about 2000 inhabitants, is a small old town, prettily situated on the summit of a steep hill, surrounded with wood. The Romans called this place *Claromantium*, and had a *dépôt* there. The painted glass in the castle windows is worthy of attention. The post-house is in the *rue des Fontaines*, and the diligence-office at the *Sabre de Bois*. The ancient chateau of the Condé family is now a house of correction; the terrace round it commands an extensive prospect.

The territory of Liancour, belonging to the Duke de la Rochefoucauld-Liancour, between Clermont and Laigneville, is devoted to what the French farmers call *la petite culture*. It is like a garden sown with peas, haricots, and vegetables of every kind; with hemp, flax, rape, hops, etc. and covered with all sorts of fruit-trees, even vines, though this northern climate shows its hostility to them.

CHANTILLY* was once famed for the beauty of its park and pleasure-grounds, the splendour of its palace, and the heroic deeds of the Montmorencies and Condés who inhabited it. At the revolution it was nearly ruined. The stables, however, and a few other buildings still remain, and are worth attention. Inn: *Hôtel d'Angleterre*.

After passing the forest of Chantilly, the country near Luzzarches and as far as Ecouen is varied and picturesque. The famous chateau, built at Ecouen by Anne de Montmorency, in the reign of Francis I, still remains. The park is remarkable for some fine plantations and pretty views. From Ecouen, the road proceeds through Saint Denis to Paris.

3. Road by St. Omer and Amiens.

FROM	POSTS.	FROM	POSTS.
Calais to Ardres.	2	Pernes to St. Pol	1½
Recousse	1	Frevent	1½
SAINT-OMER.	2	Doulens	2
Aire	2	Talmas	1¾
Lillers.	1½	AMIENS	2
Pernes.	1½	PARIS	15½

Posts 34¼

* See *Environs of Paris*.

Traversing the faubourg of Calais, and leaving to the right the road to Boulogne and Abbeville, and soon after to the left the road to Gravelines, we pass through a country of marshes, meadows, and fields, for about three fourths of the distance, when we come to a very remarkable bridge, called *sans-pareil*, where the two canals from St. Omer to Calais, and from Ardres to Gravelines, meet. A league and a half from Ardres is the small town of Guires; and between them the field of the « cloth of gold, » so called from the famous interview which took place there between Francis I of France, and Henry VIII of England. Ardres is a small but very strong town. The road does not pass through it. Beyond Ardres the road and the country both improve.

SAINT OMER is a large dull town, containing about 20,000 inhabitants. The only remarkable building is the Gothic cathedral, which is worth visiting. The college possesses a library containing 20,000 volumes.

AIRE, a very strong and neat town, contains about 6000 souls. The *hôtel de ville*, on the *grande place*, has a fine effect; the church of St. Paul is a handsome Gothic structure. The barracks can contain 6000 men.

The road from Aire to Lillers is excellent, and diversified with numerous villages and verdant meadows, planted with fruit-trees. The same aspect of country, though occasionally hilly, continues to Douvens, which is remarkable for its citadel, one of the largest in France. Nothing worthy of notice presents itself between Douvens and Amiens.

Nº II.—Route from Dieppe to Paris.

There are two routes from Dieppe to Paris. One by Gisors, $20\frac{1}{4}$ posts (about 111 miles); the other by Rouen, $22\frac{3}{4}$ posts (about 125 miles). The diligence takes the latter road.

1. Road by Gisors.

FROM	POSTS.	FROM	POSTS.
DIEPPE to Bois-Robert . . .	$1\frac{1}{2}$	Gisors to Chars	2
Pommereval	2	Pontoise	$2\frac{1}{4}$
Forges	3	Franconville	$1\frac{1}{2}$
Gournay	$2\frac{1}{2}$	SAINT-DENIS	$1\frac{1}{2}$
Gisors	3	PARIS	1

Posts $20\frac{1}{4}$

DIEPPE is a large handsome town of great antiquity, at the mouth of the river Arques, which forms a long narrow port, between rocks on the one side, and a quay on the other. It was bombarded and almost destroyed by the English in 1694. The streets are straight and the houses nearly uniform; some are supported on arcades of red and yellow bricks. The church of St. Jacques is worth a visit, as the view from the tower is extensive, and if permission to visit the castle can be obtained, the prospect is very fine. The principal trade is in fish and toys. This port being nearer Paris than any other, it is frequented for sea-bathing, and supplies Paris with a great quantity of fish. Merchant vessels only can enter the harbour, ships of the line not being able to approach nearer than the outer roadstead. There are two or three good inns on the quay; the best are Taylor's hotel, under the arcades, and the Hôtel de Londres, kept by Petit. The costume, and particularly the head-dress of the women at Dieppe is very singular. The population is 20,000 souls. On the cliff, about a mile to the east, is an immense Celtic encampment in the finest preservation.

FORGES is celebrated for its mineral waters, and is much frequented in summer.

GOURNAY is in a fertile, agreeable country, and is renowned for its butter.

GISORS, on the small river Epte, has a population of 3500 souls. A great trade in iron is carried on here; the church is decorated with superb windows of painted glass and several ornaments in sculpture. The chateau of Gisors was built by Philip Augustus towards the end of the twelfth century, and is very curious.

PONTOISE was formerly celebrated for a strong castle taken by stratagem in 1438 by the English, under Lord Clifford. It being winter, and the snow falling heavy in the night, Lord Clifford ordered his men to put their shirts over their clothes, advance before day-break close to the town, and lie concealed in the snow. As soon as the gates were opened they rushed in, and thus took the town by surprise. The church of St. Maclou contains a tomb of Christ, of the 16th century, with seven figures in alabaster, larger than life.

FRANCONVILLE will be found among the places described in the *Environs of Paris*.

2. Road by Rouen.

There are two roads from Rouen to Paris; one called the high road, *la route d'en haut*, by Ecouis and Pontoise, which is the shortest; the other, the low road, or *la route d'en bas*, which is by far the most agreeable, and presents some of the most beautiful and picturesque scenery in France. It runs nearly the whole way along the side of the Seine. We shall first notice the *route d'en haut*.

FROM	POSTS.	FROM	POSTS.
DIEPPE to Omonville . . .	2	Ecouis to Thilliers	2
Totes	1 $\frac{1}{2}$	Magny	2
Cambres	1 $\frac{1}{2}$	Bordeau de Vigny	1 $\frac{1}{2}$
ROUEN	2	Pontoise	2
Forge-Féret	1 $\frac{1}{2}$	Franconville	1 $\frac{1}{2}$
Bourg-Baudouin	1	SAINT DENIS	1 $\frac{1}{2}$
Ecouis	1 $\frac{3}{4}$	PARIS	1

Posts 22 $\frac{3}{4}$

The road from Dieppe to Rouen is hilly, and the country agreeable. It is enclosed, woody, populous, well cultivated, and much resembles many parts of England.

ROUEN is an ancient town, but the epoch of its foundation and the etymology of its name are unknown. It is one of the largest, richest, most populous, and most commercial places in France. It contains 81,000 inhabitants. It was formerly the capital of Normandy, and is now the chief place of the department of the *Seine Inférieure*, has a court of appeal and other inferior tribunals, and is also the see of an archbishop. Rouen is situated in a plain surrounded by hills, on the right bank of the Seine, over which is a curious bridge of boats, invented by a friar, which rises and falls with the tide, and opens to afford a passage for vessels and ice in winter. It is composed of timber resting upon 19 barges, and is about 330 yards in length; it was begun in the year 1626, and costs annually about 10,000 francs to keep it in repair. Just below the bridge there is a celebrated ruin of 11 arches of an ancient stone bridge built by the Empress Matilda, daughter of Henry I. of England. The streets are in general narrow and crooked, and many of the houses are of wood.

Among the public edifices at Rouen, the most remarkable is the cathedral, which was begun by William the Conqueror, and is one of the finest Gothic structures in France. The front is admirable; one of its towers is 236 feet in height. Another tower of wood, 395 feet in height, was set on fire by lightning in 1822, and entirely destroyed; as well as part of the roof. It is to be rebuilt in cast iron under the direction of the celebrated Alavoine, and, according to the plan, will be 410 feet in elevation. In the interior is the tomb of Rollo, and some other remarkable monuments. The church of Saint Ouen, though not so large as the cathedral, is of more elegant and delicate architecture; that of St. Maclou is also much admired. In the *hôtel de ville*, formerly the Benedictine convent of Saint Ouen, is a fine public library of more than 70,000 volumes, and a gallery of paintings. There is a good theatre at Rouen, and several excellent inns. In the *Marché aux Chevaux* is a statue of Joan of Arc, who is said to have been burnt on that spot. The boulevards, planted with four rows of trees, are very pleasant; and the part called the *Cours*, by the side of the river, is a scene of great commercial activity.

Fontenelle and the brothers Cornicille were born at Rouen.—Inns: *Hôtel de Lisieux* and *Hôtel Vattel*.

From a hill called *Mont Sainte Cathérine*, about a quarter of a league from Rouen, on the Paris road, a delightful prospect may be had of Rouen and the surrounding country, and no traveller ought to omit to gain the ascent, which will well repay « the scaler's toil.»

There is a conveyance by water from Rouen to Paris, and several steam-boats have been started, by which travellers can reach Paris in three days; if they are not pressed for time no mode of travelling can be more agreeable, as the banks of the river are clothed with the most picturesque and beautiful landscapes. The steam boats however do not afford the usual accommodations of passage boats, being principally for the transport of merchandize.

The high road from Rouen to Paris presents nothing remarkable; but it is good, and one of the most frequented in France. Passing through a fertile and cultivated country; it leaves the Seine on the right. The diligence performs the journey in about twelve hours.

We shall now describe the *route d'en bas*.

FROM	POSTS.	FROM	POSTS.
DIEPPE to ROUEN	7	Bonnières to Mantes	1 1/2
Port-Saint-Ouen	1 1/2	Meulan	2
Vaudreuil	1 1/2	Triel	1
Gaillon	2	ST.-GERMAIN-EN-LAYE . . .	1 1/2
Vernon	1 3/4	Nanterre	1 1/2
Bonnières	1 1/2	PARIS	1 1/2

 Posts 24 1/4

At Port St. Ouen is a magnificent view. From this place, the traveller, instead of proceeding to Vaudreuil, may take the road to Louviers, famous for its woollen cloth, which is sent to all parts of France. The distance is the same by either road.

The magnificent chateau of Gaillon, which formerly belonged to the archbishop of Rouen, is now a house of correction. The view from it is very extensive.

VERNON is delightfully situated, and has a bridge over the Seine. Here is an old castle and a high tower, monuments of the middle ages.

A few miles before we reach Mantes, we see, to the left, Rosny, the celebrated mansion of the great Sully, minister and friend of Henry IV. It is now the property of the Duchess of Berry.

MANTES is a pretty small town, pleasantly situated on the Seine, and is connected with the islands in the river by a long bridge. The principal church is a fine Gothic building. It was at the siege of Mantes that William the Conqueror received the wound which soon after occasioned his death. Mantes was the burial place of John, king of France. There is a good inn called *Hôtel de la Poste*.

MEULAN has a royal palace built upon a lofty eminence, and a forest well stocked with game.

After passing Poissy, the road enters the forest of St. Germain, and, traversing that town, passes by Marly, Malmaison, Nanterre, and Neuilly, to Paris.*

* For these places, see the *Environs of Paris*.

from Havre to Rouen, is through a fertile, rich, and picturesque country.*

Another road from Havre to Rouen, by Lillebonne and Caudebec is still more interesting, and occasionally presents magnificent views of the windings of the Seine; but it is not always easy to procure horses.

N^o IV.—*Route from Dunkirk to Paris.*

There are two roads from Dunkirk to Paris; one by Amiens, 34 posts; and the other by Lille, 38½ posts.

I. *Road by Amiens.*

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Bergues . . .	1	Aire	1 ³ / ₄
Cassel	2½	PARIS	27 ¹ / ₄
Hazebrouck	1½		—
			Posts 34

DUNKIRK is one of the best built towns in France. It is a league in circumference, and its population is nearly 30,000 souls. Most of the houses are only one story in elevation. The *champ de Mars* is a large handsome square, surrounded by neat houses. In the midst of the *place Dauphine*, planted with trees, is a bust of the celebrated mariner *Jean Bart*. The only remarkable building is the church of St. Eloï, in the front of which is a portico of ten fine Corinthian columns, in imitation of that of the Pantheon at Rome.

Dunkirk was one of the strongest places in Europe under Louis XIV; but it was dismantled and its fort destroyed after the peace of Utrecht, in 1713. Its present fortifications are insignificant, but the new port can contain 40 ships of the line, and there are two dry docks for building vessels. The Dunkirk roadstead is one of the finest in Europe, and its port was formerly one of the most frequented in France.

The country from Dunkirk to Bergues is flat, but rich, and the road runs alongside the canal.

BERGUES is a fortified and commercial town, with about 4,000 inhabitants. In the church of St Winox are 14 small pilasters painted on copper, attributed to Robert Van

* For road from Rouen to Paris, see page xxxvi.

Hoecq. A paved road continues through a rich woody plain to

CASSEL, a neat clean town, chiefly remarkable for being situated on the most lofty hill in Flanders, it being about 360 feet high. The view from it is perhaps unequalled by any in the world.

The road from Cassel to Aire passes in the midst of fields, groves, and orchards. The ground appears a complete garden soil, and the cultivation consists of oleaginous and leguminous plants, tobacco, hops, natural and artificial meadows, all kinds of fruit trees, and clumps of fine forest trees regularly cut only once in 60 years. Cattle and butter are the chief productions.

HAZEBROUCK is a pleasant town, delightfully situated. It contains a fine *place*, with a superb *hôtel de ville*, adorned with porticoes supporting a Doric colonnade of free-stone, which is the more extraordinary, as, in this part of the country stone is as precious as marble at London or Paris. This town has two theatres, and abounds with wealthy inhabitants.

AIRE and the remainder of the road through Amiens to Paris have been described.*

2. Road by Lille.

FROM	POSTS.	FROM	POSTS.
DUNKIRK to Bergues . . .	1	Marché-le-Pot to Fonches .	1
Cassel	2 $\frac{1}{2}$	Roye	1
Bailleul	2 $\frac{1}{2}$	Conchy-les-Pots	1 $\frac{1}{2}$
Armentières	1 $\frac{1}{2}$	Cuvilly	1
LILLE	2	Gournay	1
Pont-à-Marcq	1 $\frac{1}{2}$	Bois-de-Lihus	1 $\frac{1}{4}$
DOUAY	2 $\frac{1}{2}$	Pont-Sainte-Maxence . .	1 $\frac{1}{2}$
Bac-Aubenchcul	1 $\frac{3}{4}$	Senlis	1 $\frac{1}{2}$
CAMBRAY	1 $\frac{1}{2}$	La Chapelle	1
Bonavy	1 $\frac{1}{2}$	Louvres	1 $\frac{1}{2}$
Fins	1 $\frac{1}{2}$	Bourget	1 $\frac{1}{2}$
Péronne**	2	PARIS	1 $\frac{1}{2}$
Marché-le-Pot	1 $\frac{1}{2}$		
			Posts 38 $\frac{1}{2}$

* See p. xxxiv.

** Another road from Lille to Peronne is by Carvin, Lens, Arras, Ervillers, and Sailly. The number of posts is the same.

The road from Dunkirk to Cassel is described at p. xl.

LILLE is a large strong town, situated on the Deule. It was founded in the 17th century, on marshy ground, surrounded by water, from which it derived its name. Most of the streets are regular and well built, particularly the *rue royale*, which would not disgrace the proudest city. Its modern edifices display good taste, of which the most remarkable are the general hospital, the corn magazine, and the *hôtel de ville*. There is also a good theatre. At Lille great use is made of large dogs for drawing carts. The population is about 60,000 souls. The chief manufactures are soap, oil, lace, and woollen and cotton cloths. There are two inns, viz. the *Hôtel de Gand* and the *Hôtel de Bourbon*; the former is comfortable and commodious.

The citadel of Lille is one of the finest and strongest in Europe. The town was taken by the Duke of Marlborough, in 1708, and was severely bombarded by the Austrians, in 1793. Round Lille there are more than 200 wind-mills, which give it a singular appearance.

From Lille, instead of following the road pointed out, the traveller may go to Arras by Douay, a large, strong, handsome town, on the Scarpe, with 19,000 inhabitants.

ARRAS, the chief town of the *Pas de Calais*, formerly capital of Artois, is also on the Scarpe, and is an ancient, large, populous, and very strong town. The barracks, in the citadel, by Vauban, form a magnificent building. The town is handsome, most of the houses being built of stone, and several stories high. The squares are magnificent, and the two largest, which are contiguous, are surrounded with houses in the Gothic style, supported by arcades. The cathedral is very large; the pillars and architecture of the choir and transept are much admired, but the rest of the building is not equally elegant. The architect, it is said, died before the work was completed. There are seven parish churches. The public library is one of the finest in France, and contains a collection of ancient monuments of art formed during the revolution. The walk on the glacis and ramparts is very pleasant, the manufactures are woollens, lincens, hosiery, sugar, leather, etc. The inns are the *Soleil d'Or* and the *London Hotel*.

SENLIS, on the small river Nonette, contains 4,500 in-

habitants; it is a very ancient town, but contains nothing remarkable except the cathedral, the steeple of which is one of the highest in France. A bloody engagement took place here in 1814, between Blucher and Generals Vandamme and Grouchy. The manufactures are cotton, paper, lace, and buttons; it has a celebrated manufactory of porcelain and bleaching grounds. The inn is good. Nothing worthy of notice occurs between this place and the environs of Paris.

N° V.—*Route from Ostend to Paris.*

FROM	POSTS.	FROM	POSTS.
OSTEND to Thourout . . .	3	LILLE	2
Menin	3½	PARIS	29

Posts 37½

OSTEND contains 12,000 inhabitants, and is a considerable town in the Netherlands, with a good port, though the entrance is rather dangerous except at high water. The distance from Margate to Ostend is 72 miles. The houses in general are low, but well built, and the town-hall, erected in 1711, is a handsome structure. There is a canal from it to Bruges. The inns are good and comfortable. Ostend is remarkable for having endured, in the beginning of the seventeenth century, one of the longest sieges recorded in modern history, when it resisted the power of the Spaniards for 39 months, and at length capitulated on honourable terms. Some fine specimens of the Flemish masters are to be seen here.—Inn: *Hôtel Bellevue*. Between this port and London, a steam-packet, in which there is good accommodation, runs twice a-week.

Soon after leaving Menin, a town of about 6,000 inhabitants, the road crosses the river Lys and enters the French territory by the *département du Nord*, one of the richest, most populous, and most industrious in France.*

* For road from Lille to Paris, see page xlii.

N^o VI.—*Route from Helvoetsluys, through
Antwerp and Brussels, to Paris.*

FROM	POSTS.	FROM	POSTS.
Helvoetsluys to Brill . . .	1 ¹ / ₄	La Gerette to Toignies . .	1 ¹ / ₂
ROTTERDAM	2 ¹ / ₂	Mons	2
Stryensaas	3 ¹ / ₂	Boussa	1 ¹ / ₂
Moerdyk	1 ³ / ₄	Quiévrain	1 ¹ / ₄
Cruyslaeste	2	VALENCIENNES	1 ¹ / ₂
Coin d'Argent	3 ¹ / ₂	Bouchain	2 ¹ / ₄
ANTWERP	3 ¹ / ₂	CAMBRAÏ	2
Mechlin	2 ³ / ₄	Bonnavy	1 ¹ / ₂
Vilvorde	1 ¹ / ₂	Fins	1 ¹ / ₂
BRUSSELS	1 ¹ / ₄	Péronne	2
Hal	2	PARIS	16 ³ / ₄
La Gerette	1 ¹ / ₂		

Posts 60³/₄

HELVOETSLUYS is a strong sea-port in the island of Voom, and is the principal port for the English packets from Harwich. It is a neat town, built on the banks of the great sluice from which it derives its name, and the harbour can contain the whole navy of Holland.

The road from Helvoetsluys to Brill lies through a country resembling the fens of Lincolnshire, planted with lofty trees, and interspersed with farm-houses. Brill is a fortified sea-port, and the capital of the island of Voom, at the mouth of the Meuse. The harbour can contain 300 vessels, and the number of the inhabitants, who are mostly fishermen or pilots, is about 3000. Brill was taken from the Spaniards by the Dutch, in 1572, and in it was then laid the foundation of the Batavian republic. It gave birth to the celebrated admiral Tromp, and to the vice-admiral de Wit. A coach and a boat start every day for Rotterdam, and once a week for Amsterdam, the Hague, and Schiedam. The principal inn is the *Golden Lion*.

To travel by land it is necessary previously to cross the ferry to Mauslandsluys. A boat, which conveys the coach, will take both passengers and carriages. From Mauslandsluys, a beautiful village, the road leads through meadows and corn-fields, and the country presents a perfect un-

* For road from Peronne to Paris, see page xli.

broken level, like an immense marsh or bog drained by canals and ditches. The most pleasant way from Brill to Rotterdam is to sail up the river. *Schuyts*, or passage boats, at very moderate fares, sail every tide at low water, and reach Rotterdam in about three hours. The river, crowded with ships, presents at every winding the most interesting views.

ROTTERDAM, seated at the confluence of the Rotte and the Meuse, is second only to Amsterdam in size, in the beauty of its buildings, and in commerce and riches. Its population is about 55,000 souls. The streets are intersected with canals bordered with trees, and are deep enough for the largest ships to unload at the doors of the warehouses. The finest street is the Boomquay, extending a mile and a half along the river. The cathedral is the only church worthy of notice. The brass balustrade, which separates the choir from the nave, is much admired, and the organ is very fine. There are some handsome monuments in this church, and the view from the tower includes almost the whole of South Holland. The statue of Erasmus, in bronze, stands on an arch crossing one of the canals, and the house in which he was born is still shown. The Exchange is a neat building. The mills for sawing wood are numerous, and being high, and painted in a whimsical manner, present a singular appearance. The best inns are the *Boan Herd*, and the *Maréchal de Turenne*.

The traveller may continue his journey from Rotterdam to Brussels by posting, the diligence, or the boat called *Treckschuyt*. A diligence starts for Antwerp every day, and treckschuyts set out almost every hour. The latter afford the cheapest and pleasantest mode of conveyance, but the former is more expeditious.

ANTWERP is surrounded by numberless villas and gardens, which owe their origin to that brilliant period when this city was the emporium of the commerce of the world. In 1568 it contained 150,000 inhabitants. It has now only 56,000; but it is still esteemed the capital of Dutch Brabant. The numerous stately buildings, in the old Gothic style, which Antwerp yet contains, testify its former grandeur. The street called *Place de Mer* is almost unrivalled in its extraordinary breadth and length, the sumptuousness of its houses, and the splendour of every

thing in its neighbourhood. The city is in the form of a semicircle, and about seven miles in circumference. The Scheldt, on which it stands, is 20 feet deep at low water, and vessels anchor close to the quays. The docks, arsenal, and all the public works are on the grandest scale. The citadel is extremely formidable. Bonaparte expended immense sums in improving the harbour and fortifications of this town.

The cathedral contains some of the finest paintings of the best Flemish masters, and is one of the noblest structures on the continent; its spire is 460 feet high, and is beautifully carved. In the church of St. James is a monument in honour of Rubens; the painted windows also are much admired. In the church of the Dominicans are some valuable paintings of Rubens and Vandyke; the former of whom is buried there; and in the churchyard is a very remarkable representation of Mount Calvary. The church of St. Augustin also possesses some works of the same painters; and in that of St. Walburgh is the justly-celebrated altar-piece by Rubens, called *the Elevation of the Cross*.

The Exchange of Antwerp was the model of that of London. It cost 300,000 crowns of the 16th century. The town-house is a noble edifice, entirely of marble. The public library contains 15,000 volumes, but is not otherwise remarkable.—Inn: *Hotel d'Angleterre*.

Travellers not pressed for time may proceed from Antwerp to Brussels by the canal.

MECHLIN or MALINES, so celebrated for its lace, is situated on the Dyle, and contains about 20,000 inhabitants. The cathedral, 350 feet high, is a grand pile of building, begun in the 12th century, but not finished till the 15th. There are some other churches worth visiting, as they all contain paintings by Rubens, Vandyke, and other great masters of the Flemish school. Near the Antwerp gate is the famous convent of the *Beguines*, the chapel of which is an elegant building, and contains some valuable pictures. The ramparts of Mechlin afford an agreeable walk.

On quitting Mechlin, we cross the canal of Louvain, and pass through a level but luxuriant country to Vilvorde, the church of which is worth visiting. The carving of the stalls of the choir is not inferior to that of any cathedral in

Belgium. Tindal, the translator of the New Testament, suffered martyrdom here in 1536.

The most convenient and pleasant way from Vilvorde to Brussels is by the canal, the banks of which are nearly covered with country-houses and pleasure-grounds. The magnificent palace of Schoenberg, of which the canal affords a complete view, will principally attract the stranger's attention. On approaching the city, we enter the celebrated walk called *l'Allée Verte*, composed of a triple row of trees on the banks of the canal.

BRUSSELS, said to be 7 miles in circumference, is the capital of the kingdom of the Netherlands, and is situated on the river Senne. So long ago as the year 900, it had a castle, and was once surrounded with a stone wall, some ruins of which still exist. A minute description of this fine city, of its edifices, and remarkable objects, would occupy a volume. For an accurate account of both its ancient and modern state, we refer the reader to "*Galigni's Traveller's Guide through Holland and Belgium.*" In the same work will be found all the details the traveller can wish respecting the field of Waterloo, which is about nine miles from Brussels. It was about the 13th century that John II, Duke of Brabant, commenced the palace, in front of which there is a spacious square; and at one of the gates of the park stands the pleasure-house built by order of Charles V. The turret of the *Hotel de Ville*, 364 feet high, is an admirable specimen of Gothic architecture, and on the top is a statue of St. Michael 17 feet high, which turns with the wind. The opera-house, and the palace of Lacken are deservedly objects of interest. In 1695 this city suffered much from bombardment, when 14 beautiful churches and 45,000 houses were burnt. Brussels is celebrated for its lace. The *London Hotel* is the best inn.

The road from Brussels to Hal, and indeed all the way to the French frontiers, is very beautiful. It is varied by a succession of hills and valleys, which form a pleasing contrast to the marshy flats of Holland and the open country of France. The cottages, which appear at every turn of the road, are clean and substantial, and the soil is in the highest state of cultivation.

MONS, which contains 22,000 inhabitants, is built on a hill, in a marshy soil through which the rivers Trouille and

Haine flow. It was formerly the capital of Austrian Hainault. The principal buildings are the castle, said to have been built by Julius Caesar, the town-hall, and the church; the latter is a fine building; the side altars are all of jasper, and there is a remarkable marble tomb. A celebrated battle (Jemappe) was fought near Mons in 1792.

From Mons, the traveller may take another road to Paris by Maubuge, Laon, and Soissons.

Immediately after leaving Quincorain, the second post from Mons, the road enters France, and conducts us to

VALENCIENNES, a town containing about 30,000 inhabitants. It was founded by the Emperor Valentine in 867, who invited criminals to come there in order to people it. It is large and strong, pleasantly situated on the Scheldt, and possesses a citadel by Vauban. In 1793, it surrendered to the allied army, under the Duke of York, after a very severe siege. The historian Froissard and the painter Wateau were born here. It has manufactories of lace, woollens, etc. The best inn is the *Pot d'Etain*.

BOUCHAIN has nothing to recommend it to notice but the strength of its fortifications.

CAMBRAY, though a very ancient town, with about 14,000 inhabitants, possesses no remarkable edifice or monument of art worthy to detain the traveller, except the cathedral and the new abbey church, so celebrated for its pictures, in imitation of bas-reliefs, by a painter of Antwerp. The remains of the virtuous Fenelon were once deposited in the old cathedral here, which is now pulled down. It had formerly many convents, and among them one of English nuns. Its manufactures are lace, linen cloth, cambrics, and soap. The best inn is the *Grand Canard*.

SAINT QUENTIN contains about 11,000 inhabitants, and has very extensive manufactories of linen, lace, and cambrics. The cathedral is a fine Gothic building.

From CUVILLY, the traveller may turn off to Compiègne, a fine royal palace with a noble forest,* from whence he may proceed to Paris instead of following the direct road indicated above.

* See *Environs of Paris*.

SECTION IV.

Arrival and Sojourn in Paris.

Within two or three days after reaching Paris, the traveller should present his temporary passport at the Prefecture of Police, when his original one will be returned. If he purposes to make only a short stay in the French capital, by having it countersigned immediately, and the next place he intends to visit specified, future trouble will be avoided. If he proposes to remain for a considerable time at Paris, the original passport can be left at the Prefecture of the Police till within a few days previous to departure. Many travellers leave their passports with the keeper of the hotel, who for a small fee takes the trouble upon himself. In his excursions through Paris, the tourist would do well to carry his passport about him, as it will obtain him admission to several museums, and is convenient in case of emergency.

Travellers will find, in every part of Paris, comfortable lodgings, which may be had by the night, week, or month; but in the great hotels apartments are seldom let for less than a week. In the spacious and elegant hotels in the fashionable quarters of Paris, the charge for apartments is high, but in the faubourgs, and the interior of the city, it is moderate. Lodgings in general in Paris are not so dear as in London. An agreement should always be made (even for a single night) previous to taking apartments in any hotel; the price of a bed-room for one night varies from 2 to 5 francs. We would particularly recommend travellers to have an agreement in writing, with the proprietors of the houses where they lodge, with respect to the notice usually required upon quitting, as they will thereby avoid disputes.

Furnished apartments may also be had in private houses, and there are several boarding-houses upon different scales of charge, both French and English.* Unfurnished apartments may also be easily obtained, but seldom for a term less than three months. Furniture may be procured from upholsterers, or purchased cheap, at second-hand shops.

* For best hotels and boarding-houses, see *Paris Directory*.

To furnish is perhaps the most economical plan for those who intend to make a long stay in Paris.

In whatever hotel the traveller may fix himself, it is not necessary that he should take his meals there; if he pays for his apartment, it is all that is required. He may either breakfast and dine at a *café* or *restaurant*, or order what he pleases to be sent to his own room. There are generally coffee-houses, and *restaurateurs* and *traiteurs* in the neighbourhood of every furnished hotel, from which a stranger may be supplied with every thing he needs. But it is more advantageous for a single person to resort to the *restaurateur's* for dinner, though a family or a party are often well served at home. The *restaurateurs* and *traiteurs* charge more for the dinners they send out than for those served at home.

To an English traveller no hotel in Paris offers so many advantages as Meurice's hotel, No. 223, rue St. Honoré. It is situated in a fine and agreeable spot near the palace and garden of the Tuileries. Apartments may be had by the day, breakfasts are served in the coffee room or in private apartments, and visitors may dine at the *table d'hôte* or in their own rooms. A list is presented to every stranger, which contains the charge for every article, servants, etc. The bill is sent in every week; the linen is washed three miles from Paris with soap, and not beaten or brushed as is the custom generally in France. The greatest regularity prevails in forwarding and delivering letters, and information of every kind is furnished. From the first of November until the end of May, Mr. Meurice makes arrangements with single persons or families, as boarders by the day or by the month, either at the *table d'hôte*, or in their apartments, wine and every thing included, except wood, which they are at liberty to purchase. He also lets lodgings without board by the day, week, or month. In this hotel there is an office for changing money; and confidential couriers, interpreters, return carriages for Calais, Boulogne, and all parts of the Continent, etc. may be obtained.

HOURS FOR MEALS.—Before the revolution, when two or three o'clock was the latest hour for dinner, the French seldom ate a regular breakfast, but contented themselves with bread and wine, or some fruit. But during the last 30 years, men of business in Paris having multiplied greatly, the mode of living is entirely changed. A substantial

breakfast, called *déjeuné à la fourchette*, is commonly taken between ten and twelve, and the dinner is put off till six or seven. In many families, tea is taken at ten or eleven o'clock at night.

CAFÉS.—*Cafés* abound in Paris, particularly in the principal streets and the boulevards. It is impossible to conceive either their number, variety, or elegance, without having seen them. In no other city is there any thing to resemble them; and they are not only unique, but in every way adapted for convenience and amusement.

Among a more domestic or less gay people than the French, one tenth part of the number would not find support; but in Paris many are crowded to excess, and almost all are well frequented.

There are Parisians, and many strangers, that lounge away nearly the whole of the day in *cafés*, of which there are at least 2,000, without reckoning as great a number of an inferior order.

In no places is the difference of character between the English and the French so fully displayed as in these houses. In London, the parties in the coffee-houses are silent and select; except those near the Royal Exchange, frequented by men of business. In Paris, all classes mix together, strangers converse with each other, some play at dominoes, some read the newspapers and periodical publications, and others sip their coffee, drink their sugar and water, or enjoy their glass of lemonade, or *liqueur*. Every one who enters is greeted by what the English tourist would call the bar-maid, but which the Frenchman regards as the presiding divinity of the place. Attired in a most elegant costume and frequently adorned with jewels, she occupies an elevated seat, where, amidst the fulsome compliments of Dandies and the gaze of vulgar eyes, she directs the *service* and receives the money. A Frenchman would deem it sacrilege to omit taking off his hat and paying his respects with a bow, both on entering and departing. Ladies, as well as gentlemen, frequent the *cafés* to take refreshment. The waiters are active and attentive, and as the charge for every article is generally presented in a printed bill, the stranger is not liable to imposition.

Regular dinners are not generally served at the coffee-houses, as in London, but at most of them may be had *déjeunés à la fourchette*, either hot or cold, at which all

sorts of delicacies, substantial food, and wines rare furnished.

The *Cafés*, as well as the dining-rooms of the *restaurateurs*, are not divided into boxes as in England, but the whole room is thrown open and small tables arranged round it. The effect produced by the numerous magnificent objects with which the *Cafés* are adorned is very striking. Statues, vases, time-pieces, columns, and lamps, multiplied to thousands by immense mirrors, mingled with the various groups of different nations distributed round the room, enjoying their respective luxuries, form altogether an imposing scene. Nay, even the lowest *Cafés*, to which we descend by a dirty flight of steps, are embellished with mirrors, vases, etc. which, contrasted with the shabby furniture, present a most extraordinary appearance.

In the Palais Royal there are subterranean haunts where the stranger, if he ventures to enter, should be upon his guard against the designs of the courtesan and the pick-pocket.

The charge for refreshments is nearly the same in all. They give tea at all the coffee-houses.

When *Café Estaminet* is written up, it implies that smoking is permitted.

In frequenting such places, it is prudent to avoid political matters.

The following are a few of the principal *cafés* :—

Café des Mille Colonnes, Palais Royal. (See page 175).

Café de Foy, Palais Royal. (See page 176).

Café de la Régence—This is a very old established house, in the Place du Palais Royal, famous for chess-players. It was the favourite resort of the celebrated Philidor, who at the game of chess was without a rival. It was also frequented by Jean Jacques Rousseau, and other distinguished men. Although the most celebrated chess-players are now dead, interesting parties are formed who pass hours at the game in profound silence.

Café Hardi, Boulevard des Italiens.—Noted for breakfasts, and much visited by men of business of the higher orders.

Café de la Rotonde, Palais Royal.—(See page 176).

Café de la Paix, Palais Royal.—(See page 176).

Café Tortoni, Boulevard des Italiens.—This *Café* is celebrated for icees, and as the rendezvous of fashionables, par-

ticularly in the summer. Persons of the *haut ton* flock to Tortoni's after the opera to take ices. The ladies frequently have them brought to their carriage. In the evening, this *café* is the resort of speculators in the funds.

Café Laiter, corner of the rue de Rivoli and the rue Castiglione. This is an excellent *restaurant*, and ranks with the first houses of the capital.

Café Hardy, Boulevard des Italiens, corner of the rue d'Artois, is a *restaurant* of considerable standing and respectability. This house has acquired a reputation for frogs, when ordered beforehand.

Café de Paris, corner of the Rue Taitbout, boulevard des Italiens.—Nothing can be more splendid than the interior of this establishment, which was opened in 1822. Its situation is most happy, and dinners are served here in a very superior style. The proprietor of the *Café Tortoni* was so deeply affected at its being opened, that he cut his throat with a razor.

Café Turc.—(See *Jardin Turc*, page 663.)

Café de la Bourse et du Commerce, Rue Vivienne, at the corner of the rue des Filles St. Thomas, kept by Mornet.—This establishment is much frequented by the English, and is the resort of good company. The refreshments are of excellent quality. It possesses a billiard room kept by Charrier, the most skilful player in Paris; and takes in GALIGNANI'S MESSENGER, and the LONDON AND PARIS OBSERVER. Breakfasts, hot and cold, and dinners, at home or abroad.

Café des Cinq Sultanes, Palais Royal.—(See p. 176.)

RESTAURATEURS and TRAITEURS.—Formerly, privileged persons alone could keep eating-houses in Paris. In 1765 a cook freed the public from this restraint, and having prepared a room for refreshments, placed over the door the following parody of a passage of Scripture: "Venite ad me omnes qui stomacho laboratis, et ego *restaurant* vos."—This attempt was successful; and afterwards, when the revolution brought many strangers to Paris, and the domestic habits of the Parisians were altered, these establishments increased every year, and are now to be found in all parts of Paris. In the *restaurants* there is generally presented a bill of fare called *la carte*, with the price of every article, and some of these bills contain upwards of 300 dishes.

Ladies frequent the *restaurants*, as well as the *cafés*. In these houses there are generally private rooms called *cabinets particuliers*, in which two friends or a party may dine in private.

To become acquainted with the best dishes, a little practice is required; but to the novice we would recommend, in choosing his wine, to order *Vin Ordinaire*, unless he desires to have that of the very best quality; for, generally speaking, the intermediate wines are hardly to be distinguished from the common table-wine.

The *gourmand* may dine in Paris much more luxuriously than he can in London for the same charge. Besides the principal and second rate *restaurateurs*, where the dinner is *à la carte*, there are other houses where dinners are served for a fixed sum per head. At the best of these houses a plentiful dinner, including wine, may be had for 2 francs.

To give an idea how luxury and economy may be combined in this Capital, it is only necessary to observe, that at several of these eating-houses, where the price is fixed at so much per head, soup, 3 dishes at choice, a desert, bread, and a portion of wine, may be had for 22 sous. Nevertheless, we would recommend to those who wish to give such houses a trial, not to order the *made-dishes*, for obvious reasons.

There is also another class of cooks in Paris, called *Traiteurs*, or *Petty Restaurateurs*, whose principal business is to send out dishes, or dinners ready dressed to order. A family residing in lodgings, or at an hotel, will find it the cheapest mode to make a bargain with the *traiteur*, to be supplied for a fixed period, with a certain number of dishes daily, at any hour agreed upon. A person may also dine at these places, but it is not considered *comme il faut*.

A good English house is kept by Tilbrook, 17, rue Lepeletier, facing the French Opera house.

The *Restaurants* are nearly as numerous and as splendidly adorned as the *Cafés*. To the latter it is customary to retire immediately after dinner, to take a *demi-tasse* of coffee and a *petit verre de liqueur*, instead of sitting over the bottle, as in England. Coffee may however be had at the *restaurants*.

For *Restaurateurs*, see *Paris Directory*.

In concluding we cannot help adverting to the absurd prejudice still prevalent in England against the natives of France, for eating frogs, which is deemed by the English to be a mark of poverty and wretchedness. The truth is, that the French do eat fricasseed frogs, which are of a peculiar kind, fattened in a particular manner, and of which it requires a great number to make a small dish, as the thighs only are used for that purpose. They are an acknowledged and exquisite luxury, and are rarely to be met with, on account of the excessively high price.

READING ROOMS AND CIRCULATING LIBRARIES.—There are many establishments of this kind in Paris ; but the most distinguished and most frequented by Frenchmen and foreigners, particularly Englishmen, is that of Messrs. Galignani, No. 18, rue Vivienne, which is conducted on a most extensive scale. The reading rooms are spacious and handsome, decorated with maps, and are well lighted and aired. The tables are covered with all the periodical publications worthy of notice ; the newspapers of America, and every European nation, pamphlets, monthly and quarterly magazines, the army and navy lists, etc. etc., and upwards of 20,000 volumes in the English, French, Italian, German, and Spanish languages. Contiguous to the rooms is a large garden, for the use of the subscribers.

The philosopher, the politician, and the student, may here enjoy their favourite pursuits, whilst the victims of *ennui* may pass their hours with pleasure and advantage.

The **CIRCULATING LIBRARY** of Galignani, which is conspicuous among several in Paris for the best selection and greatest number of volumes, is the only one where English books are to be found. The subscription to either of these establishments is by the fortnight, or month.

STREETS OF PARIS.—The streets of Paris were first paved under Philip Augustus, but until the reign of Louis XIV they were obstructed by heaps of rubbish, dung, and ordure, which had been collecting for ten years against the walls of some of the houses. Since that period, they have gradually improved, but still are very dirty during the greater part of the year. The old streets in general are narrow and crooked, but those of modern date are wide and handsome, and if a project of the Count de Chabrol for improving them be carried into execution, they will be unequalled by those of any city in Europe.

It was not till the year 1728 that the useful plan was adopted of placing the names of streets and squares in a conspicuous situation ; and the names then given to them remained without variation till the revolution. Previous to that period, there was scarcely a street in Paris that had not changed its denomination several times, and these changes generally had their origin in some frivolous circumstance, such as the name of a distinguished personage, or a singular sign which excited the public curiosity, or an extraordinary event that had occurred in them. Several streets derived their name from their habitual filthiness, others from the robberies and murders committed in them, and others from being haunts of debauchery.

The traveller will find it useful to pay particular attention to the system of numbering the houses in Paris, which is far superior to that of the British capital. Every street, quay, and boulevard presents on one side a series of even numbers ; whilst on the other, the series of numbers is uneven. The streets parallel with the course of the Seine are distinguished by red inscriptions and numbers, and the series of numbers begins at the most elevated point of the river. In the streets perpendicular to the Seine, the numbers are black, and the series begins at the point nearest to the river.

Until the reign of Louis XVI, Paris was lighted during only nine months of the year, and then never except in the absence of moonlight. That monarch decreed its continuance during the whole year ; as in London, it is lighted by lamps with reflectors, but in Paris they are mostly hung in the middle of the street. The number of lamps in Paris is between 5 and 6,000. Lighting by gas has been introduced into a great number of *Cafés* and shops, but is not generally adopted for the streets.

SERVANTS.—In almost every furnished hotel there are servants who may be hired for a month, fortnight, week, or day. The charge is generally 4 or 5 francs a day, as they find themselves with every thing. They are called *Laquais de Place*.

COMMISSIONNAIRES.—Porters, under this name, are found at the corners of all the principal streets. Letters or parcels of any kind may be safely entrusted to them, and their charges are moderate, varying according to the weight or

the distance, from 10 sous to 20; but a bargain should always be made.

INTERPRETERS.—There are in Paris interpreters of every language in Europe and the East, and offices held by translators sworn before the police.

DILIGENCES.—Diligences, or stage coaches, for all parts of France, will be found at the *Messageries Royales*, rue Notre Dame des Victoires; but, as it sometimes occurs that all the places in these are previously engaged, or that the hours of departure are not convenient, we here give a list of that and other offices where public conveyances may be found.

CALAIS.—There are two coaches to Calais daily, from the *Messageries Royales*, rue Notre Dame des Victoires, in which passengers may be booked to London. The first starts at 9 o'clock in the morning, and performs the journey in 30 hours; fares inside to Calais, 45fr.; to London, 87fr. Outside to Calais, 35fr.; to London, 65fr. The second leaves at half-past five in the afternoon; fares inside to Calais, 40fr.; to London 82fr. Outside to Calais, 30fr.; to London, 60fr. This diligence passes one day by Amiens and St. Omer's, and the other by Amiens and Abbeville. A third coach called *L'Hirondelle*, leaves the *Hôtel des Fermes*, Rue du Bouloy, at nine o'clock in the morning, and arrives at Calais in 30 hours; fares inside to Calais, 40fr. and 45fr.; to London, 85fr. and 90fr. Outside, to Calais, 35fr.; to London, 65fr.

DIEPPE.—A coach starts for Dieppe, by Rouen, every morning from the *Hôtel des Fermes*, rue du Bouloy, at six o'clock. Fares to Rouen, 12fr. and 15fr., and to Dieppe, 18fr. and 23fr. A second coach, *les Jumelles*, leaves No. 9 rue du Bouloy, every evening at seven; fares to Rouen, 10fr. 12fr. and 15fr.; and to Dieppe, 16fr. 18fr. and 23fr. A third starts from the rue de la Jussienne every evening at six o'clock; fares, 19fr. and 22fr. Two coaches set out from the *Messageries Royales*, rue Notre Dame des Victoires, one at six in the morning, and the other at six in the evening; fares to Rouen, 8fr. 10fr. and 12fr.; and to Dieppe, 13fr. 16fr. and 20fr.

ROUEN.—A diligence starts every evening at seven, from the *Hôtel des Gaules*, No. 11, rue Coq Heron; fares, 10fr. 12fr. and 15fr. Three diligences start from Nos. 19 and

21, rue de la Jussienne, one at six in the morning; another at six in the evening, and the third at eleven at night; fares, 10fr. 12fr. and 15fr.

HAVRE.—There are 5 coaches to Havre, viz.

Hôtel des Fermes, rue du Bouloy.—Every morning at six; fares, 22fr. and 27fr.

Les Jumelles, No. 9, rue du Bouloy.—Every evening at seven; fares, 20fr. 22fr. and 27fr.

Messageries Royales.—Every evening at six; fares, 14fr. 16fr. and 18fr.

Rue de la Jussienne (two coaches).—One at half past six in the morning, the other at six in the evening; fares, 22fr. and 27fr.

BOULOGNE.—Union coaches at 4 o'clock, daily, No. 13, rue de la Jussienne; fares to London, including sea passage, 60fr. 77fr. and 82fr.

The following list will be found useful :

Rue du Bouloy, No. 22.—Voitures for Caen, every day.

Rue de la Jussienne, No. 21.—Diligences for all Normandy.

Rue du Bouloy, No. 24.—Voitures, every day, for Orleans, Blois, Tours, Saumur, and Fontainebleau.

Rue du Bouloy, No. 24.—*Messagerie de l'Eclair.* Voitures every day for Amiens, Lille, Dunkirk, Brussels, Antwerp, Amsterdam, Dort, Rotterdam, Liege, Maestricht, Aix-la-Chapelle, Cologne, Coblentz, Frankfort, etc.

Rue des Vieux Augustins, No. 13.—Diligence for Amiens and Arras.

Rue Contrescarpe St. André des Arts, No. 5.—Diligences, every day, for Orleans, Blois, Tours, Saumur, and Fontainebleau.

Rue du Faubourg St. Denis, No. 50.—Diligence for Compiègne, Senlis, Pontoise, Nanteuil, Chateau-Thierry, Chantilly, etc.

Rue des Fossés St. Germain l'Auxerrois, No. 26.—Diligences for Chartres, Vendôme, Tours.

Rue Git le Cœur, No. 6.—*Hôtel de Toulouse,* Veturinos for Lyons, Geneva, Avignon, Marseilles, Nice, Montpellier, Nismes, Toulouse, Bordeaux, Bayonne, and all Southern France, Lausanne and all Switzerland. Turin, Milan, Rome, Naples, and every part of Italy.

Rue Git le Cœur, No. 11.—*Hôtel Montauban.* Car-

riages may also be engaged *at pleasure*, for all the above places, and also for Prussia, Hanover, Poland and Austria.

Rue St. Martin, No. 247.—Strasbourg, Mayence, and Germany, Switzerland, Italy, Brussels, Antwerp, and Holland.

Rue Croix des Petits Champs, No. 12.—Coaches for Fontainebleau, daily at six in the morning in summer, and seven in winter.

Rue St. Denis, No. 237, and *rue d'Enfer*, No. 12.—Diligences for Beauvais, daily at six in the morning in summer, and seven in winter.

Rue Dauphine, No. 26, and *Quai St. Bernard*, at the Cheval Rouge. Voitures for Lyons, by Fontainebleau, Nemours, and Moulins. A diligence also twice a day for Corbeil. At this place, also, are carriages for hire to any place.

Besides these diligences, there are small one-horse vehicles, called *Pataches*, for Strasbourg, Metz, Nancy, and Lyons; the fare is 10 sous per league, the office is in the rue St. Martin, near the Porte St. Martin, and for Lyons, in the faubourg St. Antoine.

CARRIAGES, HACKNEY COACHES, CABRIOLETS, AND STAGES.—Several thousand private carriages of all descriptions are kept in Paris. The *voitures de remise* (glass coaches), 470 in number, may be hired by the day or month, at from 20 to 30 fr. a day, or from 400 to 500 fr. a month. They will go a certain distance out of Paris, but must be back before midnight, unless a particular agreement be made.

The Hackney-coaches, called *carrosses de place*, or *fiacres*, are about 900 in number. A drive from any part of Paris to another without stopping is 30 sous; but they may be taken by the hour, and then the first hour is 45 sous, and each following hour 35. It is customary to give the coachman a few sous above his fare. After midnight the fares are 2 fr. a drive, and 3 fr. an hour. All vehicles are numbered both within and without; and it is advisable to take notice of the number in case of any accident, or insolence of the driver. Immediate redress, and with little trouble, can always be had at the Prefecture of police, *Bureau des Voitures publiques*. It is unnecessary to make a personal application, as a complaint by letter is promptly attended to.

The *Cabriolets* are covered vehicles on two wheels (not

unlike the one horse chaises in England, with their hoods up), the driver of which sits in the inside with the passenger. They will hold two persons besides the driver. They generally go faster than the fiacres, but their cover is not always a shelter against rain. The charge for a drive is 25 sous; the first hour 35, the following 30 sous; but 30, 40, and 35. are generally given, if they drive quick. The number for the service of the interior of Paris is 765; these will not go beyond the barriers without a particular agreement. There are also *Cabriolets de la Régie*, for which 30 sous is paid for the drive, and by the hour the charge is 40 sous. After midnight the fares are 33 sous a drive, and 50 sous an hour. The badness of the streets causes these vehicles to be in great request, and they give Paris a very restless appearance.

The fiacres and cabriolets are generally bad, and the horses not better than those in London; but the system is regulated in a much superior manner.

As a measure of precaution, on hiring these vehicles, it is necessary to mention either *à la course* or *à l'heure*; otherwise the driver can demand the price of a course for each stoppage. In the latter instance, the vehicle is at the disposal of the person hiring it. To avoid disputes, the traveller should show the driver the time by his watch. After the first hour the charge is made for the fractions of time, and not for full hours.

Besides those for the interior service of Paris, there are cabriolets on a different construction for the environs. These will commonly hold 9 persons, and the driver sits on a kind of box outside. They have no fixed charge, which however is very moderate, except on particular occasions, when they increase their demand. The Cabriolets for Versailles, in which a place costs 25 or 30 sous, for Saint Germain, Saint Cloud, and all the spots situated to the west of Paris, are stationed at the extremity of the quay of the Tuileries, and near the Pont Louis XVI. Those for Saint Denis at 12 or 15 sous, the valley of Montmorency, and all places to the north of Paris. are in the rue d'Enghein or St. Denis, near the Porte Saint Denis. Those for Vincennes, 15 sous, and all the east, in the rue de la Roquette, near the Porte Saint Antoine. Those for Arcueil, Sceaux, and all the south, are in the rue d'Enfer.

There are vehicles moreover that set out at *fixed hours* for Versailles, Saint Germain, and other towns near Paris.

It be found of the utmost use, as, at a glance, the

There are vehicles more or less at fixed hours
for Versailles, Saint Germain, and other towns near Paris.

These are called *Parisiennes*, *Gondoles*, *Célérifères*, *Vélocifères*, *l'Espérance*; etc. They are very convenient. It is best to take a place in them beforehand.

COCHES DE HAUTE-SEINE.—Passage-boats, called *coches d'eau*, are established on the upper part of the river, to convey travellers to any village or town on the banks of the Seine or Marne, and into Champagne or Burgundy. Their offices are on the quai Dauphin, Ile Saint Louis, No. 6. They set out from the Porte Saint Paul, No. 8, at 7 in the morning in the summer, and at 8 in winter. They travel however very slowly, and seldom have good company on board.

Galote.—A boat so called formerly went every day in summer, at 10 o'clock, to Saint Cloud, from the Pont Royal. The voyage lasts about two hours, and costs about 16 sous. It now only goes during the fêtes at Saint Cloud in the month of September. A steam boat also carries passengers to St. Cloud at that period. A very amusing description of this excursion has been published, entitled *Voyage à Saint-Cloud par mer, et retour par terre*.

Previous to leaving Paris, the traveller must send his passport to the British Ambassador, No. 39, Rue du Faubourg St. Honoré, to be countersigned. His Excellency signs only between 11 and 1. It is then carried to the Passport Office, Prefecture de Police, where it is likewise countersigned. Here he is recommended to take the passport for signature to the office of the minister for foreign affairs, Boulevard des Capucines, where a fee of 10fr. is demanded; but the latter formality is not necessary, and by omitting to go a sum of 10fr. is saved. Some trouble may be avoided by leaving the master of the hotel to transact every thing relative to the passport for departure.

PLAN FOR VIEWING PARIS IN A WEEK.

The most convenient mode of visiting the curiosities and public buildings in Paris, is, to go to those successively which are in the same *arrondissement*. The Panoramic Map annexed will be found of the utmost use, as, at a glance, the stranger

may ascertain the local contiguity of the various places worthy of notice, and, consequently, form the plan of his daily tour with the least possible trouble, and at a great saving of time. To aid him still further in the prosecution of this method we shall here insert a list of the principal buildings and establishments, classed in their respective *arrondissemens*.

First Arrondissement. The Pont des Invalides or de l'École Militaire, the quai de Billy, the manufactory de la Savonnerie (carpets), the Cours la Reine, the Steam Engine of Chaillot, the quartier de François I, the triumphal arch de l'Etoile, the Institution de St Périne, the Champs Elysées, the Jardin Beaujon, the Palace de l'Elysée Bourbon, the stables of MONSIEUR, the Hôpital Beaujon, the Pépinière du Roi, the Church of St. Philippe du Roule, the Abattoir du Roule, the Park of Mouceaux, the Barracks de la Pépinière, the expiatory Chapel of the rue d'Anjou, the residence of the British Ambassador, the mineral water Baths of Tivoli, the Jardin de Tivoli, the royal College de Bourbon, the Church of St. Louis, the Panorama of the Boulevard des Capucines, the Column of the Place Vendôme, the Church de la Madeleine, the Garde-Meuble de la Couronne, the Place Louis XV, the Pont Louis XVI, the church de l'Assomption, the Barracks of the *gardes a pied*, the Palace and Garden of the Tuileries, the triumphal Arch of the Place du Carrousel, the Pont Royal, the grand Gallery of the Louvre or of the Museum, the King's Stables, the Théâtre du Vaudeville, the Stamp Office, the Château d'Eau de la Place du Palais Royal, the Stables of the Duke of Orleans.

Second Arrondissement. The Church of St. Roch, the Marché St. Honoré, the Palais Royal, the Théâtre Français, the Royal Treasury, the Royal Lottery Office, the Bibliothèque Royale, the Italian Opera House, the new Exchange, the Théâtre Feydeau or de l'Opera Comique, the Panoramas of the boulevard Montmartre, the Théâtre des Variétés, the French Opera House, Frascati's Gaming House, the Théâtre Favart, the Chinese Baths, the Abattoir Montmartre, the Barracks of Clichy, the Jardin du Delta, the Gaz Establishment, the Church of Notre Dame de Lorette, the Intendance des Théâtres Royaux, the church of St. Vincent de Paule.

Third Arrondissement. The Church of St. Eustache, the Marché à la Viande, the Place des Victoires, the Statue of

Louis XIV, the General Post-office, the Hôtel de Bullion, the Marché St. Joseph, the Baths St. Joseph, the Messageries Royales, the Church des Petits Pères, the Théâtre du Gynnase Dramatique, the Barracks Poissonnière, the Prison de St. Lazare, the Enclos de St. Lazare.

Fourth Arrondissement. The Pont des Arts, the Pont Neuf, the Pont au Change, the Palace of the Louvre, the Church of St. Germain l'Auxerrois, the Protestant Church de l'Oratoire, the Cloître St. Honoré, the Passage and Baths Montesquieu, the Halle au Blé, the Column of the Hôtel de Soissons, the Bank of France, the Halle aux Draps, the Marché and Fontaine des Innocens, the Place du Châtelet, the Fontaine du Palmier.

Fifth Arrondissement. The Church of Notre Dame de Bonne Nouvelle, the Porte St. Denis, the Porte St. Martin, the Théâtre de la Porte St. Martin, the Château d'Eau of the Boulevard de Bondy, the Maison de Santé of M. Dubois, the Church of St. Laurent, the Foire de St. Laurent, the Canal de l'Ourcq, the Combat des Animaux, the Hospice des Incurables Hommes, the Halle aux Cuirs, the Hôpital St. Louis, the Wauxhall d'Été, the Diorama.

Sixth Arrondissement. The Cour Batave, the Church of St. Lcu, the Tower of St. Jacques de la Boucherie, the Marché St. Jacques de la Boucherie, the Church of St. Nicolas des Champs, the Prison des Madelonnettes, the Marché St. Martin, the Conservatoire des Arts et Metiers, the Bureau des Nourrices, the Palace and Convent du Temple, the Church of St. Elisabeth, the Marché du Vieux Linge, the Rotonde du Temple, Franconi's Cirque Olympique, the Théâtre de l'Ambigu Comique, the Théâtre de la Gaicté, the Théâtre du Panorama Dramatique, the Jardin Ture.

Seventh Arrondissement. The Pont au Change, the Pont Notre Dame, the Hydraulic Machine of the Pont Notre Dame, the Church of St. Merry, the Tribunal of Commerce, the Lutheran Church, the Jews' Synagogue, the Church of St. François, the Palais des Archives, the Mont de Piété, the Church des Blancs Manteaux, the Royal Printing-Office, the Prison de la Grande Force, the Prison de la Petite Force.

Eighth Arrondissement. Place and Fontaine de Birague, the Place Royale, the Pont du Jardin des Plantes, the Ecole des Ponts et Chaussées, the Hospice des Quinze Vingt,

the Marché Beauveau, the Hôpital St. Antoine, the Plate Glass Manufactory, the Barracks of Popincourt, the Church of St. Ambroise, the Abattoir de Popincourt, the Cemetery of Père Lachaise, the Church of St. Marguerite, the Barrier du Trône.

Ninth Arrondissement. The Boulevard Bourdon, the Gare de l'Arsenal, the Fontaine de l'Eléphant, the Place de la Bastille, the Grenier d'Abondance, the Arsenal, the Bibliothèque de Monsieur, the Pont de Grammont, the Barracks des Célestins, the Barracks de l'Ave Maria, the Pont Marie, the Protestant Church de la Visitation, the Church of St. Louis, the College de Charlemagne, the Church of St. Gervais, the Place de Grève, the Hôtel de Ville, the Bibliothèque de la Ville, the Ile St. Louis, the Church of St. Louis en l'Île, the Pont de la Cité, the Archbishop's Palace, the Cathedral of Notre Dame, the Hôtel Dieu, the Pont au Double, the Petit Pont, the Morgue, the Marché aux Fleurs.

Tenth Arrondissement. The Mint, the Institute, the Pont des Arts, the Church of St. Germain des Près, the Military Prison de l'Abbaye, the Hôpital de la Charité, the Fontaine de Grenelle, the Church of St. Thomas d'Aquin, the Hôtel des Gardes du Corps, the Palace of the Legion of Honour, the Palace of the Chamber of Deputies, the Palais Bourbon, the Church and Barracks of Belle Chasse, the Royal Snuff Manufactory, the Steam Engine of the Gros Caillou, the Hospital of the Royal Guards, the Church of the Gros Caillou, the Champ de Mars, the Ecole Militaire, the Château de Grenelle, the Civil and Military Gymnastic School, the Abattoir de Vaugirard, the Hôtel des Invalides, the Church of St. Valère, the Hôpital de Madame Necker, the Hôpital des Enfants, the Hospice des Incurables Femmes, the Hospice des Ménages, the Abbaye aux Bois, the Barracks de Babylone, the Church and House des Missions Etrangères.

Eleventh Arrondissement. The Cour des Comptes, the Pont St. Michel, the Sainte Chapelle, the Palais de Justice, the Prefecture de Police, the Place Dauphine, the Fontaine Desaix, the Pont Neuf, the Statue of Henry IV, the Marché des Augustins, or à la Volaille, the Ecole de Médecine, the Fontaine d'Esculape, the Marché St. Germain, the Church of St. Sulpice, the Seminary of St. Sulpice,

the place and fountain of St. Sulpice, the Odéon, the Palace of the Luxembourg, or of the Chamber of Peers, the Church des Carmes, the Sorbonne, the Collège de St. Louis, the Palais des Thermes, the Church of St. Severin.

Twelfth Arrondissement. The Abattoir d'Ivry, the Gunpowder Magazine, the Hôpital de la Salpêtrière, the Musée d'Histoire Naturelle, the Garden of Plants, the King's Ménagerie, the Hôpital de la Pitié, the Prison of St. Pélagie, the Horse Market, the Royal Manufactory des Gobelins (tapestry), the Church of St. Médard, the Halle aux Vins, the Marché aux Veaux, the Blind School, the Pont de la Tournelle, the Church of St. Nicolas du Chardonnet, the Irish College, the Scotch College, the Collège de France, the Collège du Plessis Sorbonne, the Collège de Louis le Grand, the Church of St. Jacques du Haut Pas, the Deaf and Dumb Asylum, the Military Hospital du Val de Grace, the Lying-in Hospital, the Hôpital Cochin, the Observatory, the Catacombs, the Church of St. Geneviève, or Pantheon, the School of Law, the Collège de Henry IV, the Library of St. Geneviève, the Church of St. Etienne du Mont, the Institution de St. Barbe, the Polytechnic School, the Marché des Carmes.

LIST

OF

PARIS NEWSPAPERS AND MAGAZINES.

(Sent free of Postage throughout the Continent.)

Before the revolution the journals which appeared at Paris presented very little interest, their contents being chiefly confined to the movements of the court, and the fashionable world; accidents in various countries of Europe, and dramatic intelligence. Upon the press becoming free, in 1789, a great number of daily papers were published, and the licentiousness of the press was extreme. When Bonaparte became emperor, the censorship was as rigorous as under the old regime, and the number of the political journals of Paris was reduced to five or six. At the

restoration the number was augmented, but the censorship continued to be exercised with greater or less severity. At length the censorship was abolished, but no political journal could appear without the special authorisation of the government, and such as abused the liberty of the press were liable to be prosecuted and suppressed. By an ordinance of August 15, 1824, the Censorship was renewed.

NEWSPAPERS.

Galignani's Messenger (an English Newspaper), published every morning at 6 o'clock; for 15 days, 5fr; one month, 9fr. 50c; 3 months, 25fr; 6 months, 46fr.—Advertisements received. This is the only English political journal published on the continent.

The Weekly Register, a Sunday paper, 14fr. 3 months.

Office for both these Papers, 18, rue Vivienne. (See *Prospectus* at the commencement of this work.)

Moniteur Universel, 28fr. for 3 months, No. 6, rue des Poitevins.

Journal de Paris, 18fr. 3 m. 11, rue de la Monnaie.

Journal des Débats, 18fr. 3 m. 17, rue des Prêtres St. Germain l'Auxerrois.

Gazette de France, 18fr. 3 m. 5, rue Christine.

La Quotidienne, 18fr. 3 m. 3, rue Neuve des Bons Enfans.

Le Constitutionnel, 18fr. 3 m. 121, rue Montmartre.

Journal du Commerce, 18fr. 3 m. 10, rue St. Marc.

Courrier Français, 18fr. 3 m. 14, rue Tiquetonne.

Le Drapeau Blanc, 18fr. 3 m. 12, rue des Filles St. Thomas.

L'Aristarque, 18fr. 3m., 12, rue des Filles St. Thomas.

L'Etoile (evening journal), 18fr. 3 m. 23, rue Croix des Petits Champs.

Le Pilote (evening journal), 18fr. 3 m. 8, rue de la Sourdière.

La Pandore, 15fr. 3 m. 15, rue du Faubourg Montmartre.

Le Diable Boiteux, 15fr. 3 m. 2, rue Joquelet.

Le Corsaire, 15fr. 3 m. 4, rue du Faubourg Montmartre.

Courrier des Spectacles, 15fr. 3 m. 167, rue Montmartre.

LIST OF NEWSPAPERS AND MAGAZINES. lxxvii

L'Ami de la Religion et du Roi (twice a week), 8fr. 3 m. Leclèr, 35, quai des Augustins.

Journal des Maires (thrice a week), 12fr. 3 m. rue de Savoie.

Journal des Campagnes, 8fr. 50c. 3 m. 13, rue de Cléry.

Journal Général d'Affiches, 16fr. 3 m. 55, rue de Grenelle, St. Honoré.

Affiches Parisiennes, 13fr. 3 m. 24, Place du Louvre.

MAGAZINES.

Galignani's Magazine, and Paris Monthly Review, containing a selection of the best articles that appear in the English magazines and reviews, published on the 15th of every month, 11fr. for 3 months, 20fr. for 6 months, and 40fr. for one year. Office, 18, rue Vivienne.

Nouvelles Annales de Voyages, de la Géographie et de l'Histoire, by Eyries and Malte-Brun, monthly, 30fr. a year. Gide, 20, rue St. Marc.

Bibliothèque Universelle des Sciences, Belles Lettres, et Arts, monthly, 54fr. a year, 60, Rue de Richelieu.

Journal d'Education, monthly, 18fr. a year, 32, rue Dauphine.

La Revue Encyclopédique, ou Analyse des Productions les plus remarquables dans la Littérature, les Sciences, et les Arts, monthly, 42fr. a year, 18, rue d'Enfer.

Journal des Voyages et de la Géographie, monthly, 30fr. a year, Colnet, 9, Quai Malaquais.

Bulletin de la Société d'Encouragement pour l'Industrie Nationale, monthly, Huzard, 7, rue de l'Eperon.

Mercure du 19^{me} Siècle, Journal Littéraire, published every Saturday, 15fr. 3 m. 2, rue Joquelet.

Bulletin Universel des Sciences et de l'Industrie, by the Baron de Ferussac, monthly, 136fr. a year, 3, rue de l'Abbaye.

Annales des Arts et Manufactures, by Barbier de Vemars, monthly, 35fr. a year, 11, rue de la Monnaie.

Journal Général de l'Imprimerie et de la Librairie, every Saturday, 20fr. a year, 5, rue Christine.

Journal Général de la Littérature Etrangère, monthly, 15fr. a year, 17, rue de Bourbon.

Journal Général de la Littérature de France, monthly, 15fr. a year, 17, rue de Bourbon.

Archives du Christianisme, 6fr. a year, 6, rue de l'Oratoire.

Journal Général de Médecine, monthly, 23fr. a year, Croullebois, rue des Mathurins St. Jacques.

Gazette de Santé, every 10 days; 18fr. a year, Colas, 32, Rue Dauphine.

Journal des Sciences Médicales, monthly, 20fr. 6 m. Crevot, 3, rue de l'Ecole de Médecine.

Journal de Pharmacie, monthly, 15fr. a year, Colas, 32, rue Dauphine.

Journal de Guitare, monthly, 16fr. a-year, Meissonnier, 120, rue Montmartre.

Journal d'Euterpe, ou Nouveau Journal du Chant, monthly, 13fr. a year, Garaudé, 108, rue St. Honoré.

Journal des Savans, monthly, 36fr. a year, 17, rue de Bourbon.

Annales de l'Agriculture Française, by Tessier, monthly, 25fr. a year, Huzard, 7, rue de l'Eperon.

Annales de Chimie et de Physique, by Gay Lussac, monthly, 24fr. a year, Crochard, 3, rue de Sorbonne.

Annales de Mathématiques, monthly, 21fr. a year, Courcier, 12, rue du Jardinnet.

Journal Militaire, monthly, 30fr. a year, Magimel, 9, rue Dauphine.

Journal des Dames et des Modes, every 5 days, 9fr. 3 m. de la Mesangère, 183, rue Montmartre.

Petit Courrier des Dames, every 5 days, 9fr. 3 m. 25, rue Meslée.

L'Observateur des Modes, 9fr. 3 m. 179, rue Montmartre.

* Subscriptions received for all the above Papers at Galignani's Library, 18, rue Vivienne.

PARIS DIRECTORY.

The following List of Bankers, Hotels, Professional Gentlemen, Artists, and Tradesmen of respectability, will, it is presumed, be of essential service to Foreigners.

BANKERS.

- ANDRÉ COTTIER, rue des Petites Écuries, No. 40.
ARDOIN, HUBBARD, et Cie, rue Bergère, No. 7.
AUDIFFRET (Ch.) et Cie, rue d'Artois, No. 7.
BAQUENAULT et Cie, boulevard Poissonnière, No. 17.
BEHIC (Louis), rue de Grammont, No. 7.
BEHIC MENARD et Cie, rue de Menars, No. 9.
BERARD (Victor) et GRIMPREL, rue de Bondy, No. 8.
BLANC (J. A.), COLIN, et Cie, rue Basse du Rempart, No. 40.
BOIVIN (Aug.) et Cie, rue Hauteville, No. 7.
BOUCHEROT, rue Cloiseul, No. 6.
CACCIA (J. G.), rue Neuve des Petits Champs, No. 60.
CALLAGHAN (Luc), rue Neuve des Mathurins, No. 26.
CARETTE (Firmen), et MINGUET, rue d'Artois, No. 3.
CHEVALS (J. P.), rue de Grammont, No. 19.
COR (Th.) et LARIQUAUDELLE, rue de la Sourdière, No. 29.
DALY (D.) et G. ROBINSON, rue de Provence, No. 26.
DAVILLIER (Jn et Ch.) et Cie, rue Basse du Rempart, No. 16.
DECHAPEAUROUGE et Cie, rue de la Michodière, No. 4.
D'EICHTHAL (Louis), place des Victoires, No. 5.
DELESSERT et Cie, rue Coq Heron, No. 3.
DELISLE (Thomas), rue Blanche, No. 3.
DESGRANCES et PELLENC FILS, rue des Moulins, No. 19.
D'ETHEGOYEN (J. L. B.), rue Neuve des Capucins, No. 12.

- DUMOUSTIER (E.), rue des Fossés Montmartre, No. 8.
 DURAND (L.), rue Caumartin, No. 1.
 FABAS (Louis) et Cie, rue Lepelletier, No. 18.
 FOULD (B. L.) et FOULD OPENHEIM, rue Bergère, No. 10.
 GOSSWEILER (Frères) et Cie, faub. Poissonnière, No. 5.
 GUEBHARD (Louis), rue de la Michodière, No. 8.
 GUERIN DE FONCIN et Cie, rue de Grammont, No. 17.
 HAGERMANN, rue d'Artois, No. 7.
 HOTTINGUER et Cie, rue du Sentier, No. 20.
 LAFFITTE (Pre.) aîné, rue St. Lazare, 79.
 LAFFITTE (Jacques) et Cie, rue d'Artois, No. 13.
 LAPANOUE (César de), rue Paradis, Poissonnière, No. 42.
 LEFEBVRE (Jacques) et Cie, rue de la Paix, No. 1.
 LEROUX (J. A.), rue de l'Échiquier, No. 35.
 MALLET (frères) et Cie, rue de la Chaussée d'Antin, No. 13.
 MARTIN D'ANDRÉ et FILS, rue Chantereine, No. 54.
 MECHIN (Bon), faub. St. Martin, No. 88.
 MEJAN (Laurent), rue Taitbout, No. 17.
 MENDELSSOHN ET FRANCKEL, rue St. Georges, No. 4.
 MEURON (C. F.) et Cie, rue Basse du Rempart, No. 22.
 NOUALHIER (Ve.) et Cie, rue Pavée, St. Andre, No. 16.
 ODIER (Gabriel) et Cie, rue de Provence, No. 19.
 OPPERMANN MANDROT, et Cie, rue St. Georges, No. 2.
 OUTREQUIN (F. J.) et JAUGE, rue Neuve du Luxembourg, No. 29.
 PARAVEY (P. F.) et Cie, rue Paradis - Poissonnière, No. 21.
 PERIER (Frères) et Cie, rue Neuve du Luxembourg, No. 27.
 PICTET (P. J.), rue de la Michodière, No. 8.
 PILLET-WILL et Cie, boulevard Poissonnière, No. 21.
 RECAMIER (Jacq.), rue Basse du Rempart, No. 48.
 REY (Camille), rue Thevenot, No. 15.
 RIBOUTTÉ, rue Taitbout, No. 15.
 ROBIN-GRANDIN et Cie, rue St. Joseph, No. 6.
 ROLLAND (Nicolas), rue Cadet, No. 26.
 ROTSCCHILD, Frères, rue d'Artois, No. 9.
 ROUGEMONT DE LOWENBERG, rue Bergère, No. 9.
 SAILLARD (Armand), rue de Cliehy, No. 70.
 SARTORIS-D'ESCHERNY et Cie, rue de la Chaussée d'Antin, No. 32.

SCHLUMBERGER et Cie, rue Chauchat, No. 5.
 THURET et Cie, Place Vendôme, No. 12.
 TOURTON-RAVEL et Cie, rue de la Chaussée d'Antin, No. 38.
 VALLENTIN (S.), rue Bergère, No. 6.
 VALOIS, Jeune et Cie, rue du Mail, No. 29.
 VASSAL et Cie, faub. Poissonnière, No. 2.
 WELLES et Cie, rue Taitbout, No. 24.
 WORMS DE ROMILLY, rue de Bondy, No. 44.

PRINCIPAL FURNISHED HOTELS.

*To most of which are attached Restaurants. Wines,
 Carriages, Horses, etc., may be had.*

AMIRAUTÉ, rue Neuve St. Augustin, No. 47.
 ANGLETERRE, rue des Filles St. Thomas, No. 18.
 ARTOIS, rue d'Artois, No. 1.
 BELLEVUE, rue de Rivoli, No. 50. (bis.)
 BERGÈRE, rue Bergère, No. 26.
 BOSTON, rue Vivienne, No. 13.
 BRETAGNE (Grande), rue St. Honoré, No. 341.
 BRETEUIL, rue de Rivoli, No. 22.
 BRISTOL, place Vendôme, No. 5.
 BRITANNIQUE (Grand), rue Louis le Grand, No. 18.
 BRITANNIQUE, rue Duphot, No. 20.
 CASTIGLIONE, rue de Castiglione, No. 10.
 CONGRÈS, rue de Rivoli, No. 44.
 DANUBE ET DUPHOT, rue Richemance, No. 7.
 DOUVRES, rue de la Paix, No. 21.
 DOVILLIER, rue de Rivoli, No. 46.
 ÉTRANGERS, rue Vivienne, No. 3.
 EUROPE, rue de Richelieu, No. 109.
 GRANGE BATELIÈRE, rue Grange Batelière, No. 1.
 HELDER, rue du Helder, No. 9, near the boulevard.
 Kept by Madame FITZ-PATRICK. English is spoken. Single
 rooms and suites of apartments, elegantly furnished and re-
 markably clean. Breakfasts and dinners are served, if re-
 quired.
 HOLLANDE, rue de la Paix, No. 16.
 HUNGERFORD, rue Caumartin, No. 31.
 Kept by SAILLY, who speaks English. The following are the
 general charges:—A suite of apartments, consisting of an anti-
 room, dining-room, drawing-room, two or three bed-rooms,
 and a kitchen (if required), from 14fr. to 20fr. a-day; or from
 300fr. to 500fr. a-month. A suite of rooms, composed of a

dining-room, drawing-room, and one or two bed-rooms, from 6fr. to 8fr. a-day; or from 120fr. to 150fr. a-month. Single chambers from 1fr. 10 sous to 4fr. a-day; or from 30fr. to 100fr. a-month. Breakfast, of tea or coffee, 1fr. 10 sous; a new-laid egg, 5 sous; ham or tongue, 15 sous; a beef-steak, 1fr.; two mutton-chops, 1fr.; a plate of soup, 10 sous; bread for dinner, 4 sous. Dinner may be had *à la carte*, or at 5fr. per head, without wine. Wine per bottle: Macon, 1fr. 10 sous; Beaune, 3fr.; White Beaune, 2fr.; Bordeaux, 1fr. 15 sous, and 4fr.; fine Champagne, 6fr.; London porter, 1fr. 5 sous; tea, 1fr. 5 sous; *demi-tasse* of coffee, 10 sous; a small glass of brandy, 5 sous; and of *liqueur*, 8 sous and 10 sous.

ILES BRITANNIQUES, rue de la Paix, No. 5.

LONDRES, rue du Mont Thabor, No. 13.

LONDRES, rue de l'Echiquier, No. 15.

MAIL, rue du Mail, No. 23.

MARS, rue du Mail, No. 14.

MEURICE, rue St. Honoré, No. 323.

For particulars of this excellent hotel, see p. 1.

MONT BLANC, rue de la Paix, No. 24.

MONTMORENCY, rue St. Marc, No. 12.

NELSON, rue Neuve St. Augustin, No. 44.

OXFORD, rue Godot de Mauroy, No. 3.

PAIX, rue de la Paix, No. 10.

PARIS, rue de Rivoli, No. 52.

PRINCE PONIATOWSKI, rue Cléry, No. 26.

PRINCE RÉGENT, rue St. Hyacinthe St. Honoré, No. 10.

PRINCES, rue de Richelieu, No. 111.

RASTADT, rue Neuve St. Augustin, No. 49.

RHIN ET MOSELLE, place Vendôme, No. 4.

RICHELIEU, rue Neuve St. Augustin, No. 30.

RIVOLI, rue de Rivoli, No. 26.

SINET, faub. St. Honoré, Nos. 52, 54.

SUÈDE, rue du Bouloy, No. 3.

TERRASSE, rue de Rivoli, No. 50.

TOURS (Grand), rue Notre Dame des Victoires, No. 32.

Situated near the public walks and theatres. Suites of rooms and single rooms, elegantly furnished, on moderate terms. Breakfasts and dinners served in the French and English style, and warm and cold baths ready at any hour. English spoken.

VENDOME, rue Neuve des Petits Champs, No. 76.

VIVIENNE, rue Vivienne, No. 14.

WAGRAM, rue de la Paix, No. 9.

WINDSOR, rue Neuve St. Augustin, No. 57.

YORK, boulevard Montmartre, No. 12.

PHYSICIANS AND SURGEONS.

ASPLIN, A.M. M.D. 22, rue de la Paix.

BARRY, 12 (*bis*), rue de la Paix.

BOUGON, Professor of the Faculty of Medicine, and principal Surgeon to H. R. H. MONSIEUR, No. 1, rue de l'Observance. At home daily from half past ten o'clock till noon.

DECOURCY LAFFAN, 5, rue de Castiglione.

DUPUYTREN (Baron), Principal Surgeon to the Duchess of Angoulême and the Duchess of Berry, and Head Surgeon of the Hôtel Dieu, 4, Place du Louvre, and 37, Place St. Germain l'Auxerrois. At home from ten o'clock till one.

HARDIMAN, 8, rue de Monsieur.

FOUQUIER, 7, rue Taranne, first Physician to the Hospital *de la Charité*.

LAFOND, Herniary Surgeon, 46, rue de Richelieu. The *Maison de Santé*, 21, Grande rue de Chaillot, is under the direction of M. Lafond, conjointly with M. Duval, who resides upon the spot. This establishment, only ten minutes' walk from the capital, is admirably managed. Its extensive gardens and fine air are very favourable to the patients, and pregnant ladies will find it an agreeable retreat. M. Lafond has proved by his *Traité des Hernies*, (2 vols. 8vo.) and by the perfection of his French and English bandages, that he can advantageously apply the rules of mechanism to Surgical Anatomy. His skill has enabled him to effect several radical cures upon children afflicted with a vicious conformation; and he has been particularly successful in cases of the deviation of the vertebral column, by the application of the improved mechanical bed, which is at once simple and ingenious, and which he modifies according to the cases.

MORGAN, 13, boulevard des Capucines.

ROBERTS, English Surgeon and Apothecary, 23, place Vendôme, corner of the rue de la Paix.

SEVESTÉ, 8, rue Favart.

CUPPER.

BACKLER, Hôtel de la Marine, 23, rue de Gaillon.

CHEMISTS AND DRUGGISTS.

RENARD, 19, rue Vivienne, to H. R. H. the Duke of Glou-

cester, sells all kinds of English Patent Medicines, particularly those of Savory and Moore. Also the dépôt of Henry's Magnesia and Aromatic Vinegar. Drugs of the best quality. Physicians' prescriptions carefully prepared.

SURGEON-DENTISTS.

DESIRABODE, 154, galerie de Pierre, Palais Royal. Mr. D. extracts teeth, and operates on those of children with great skill. His artificial teeth are highly approved.

DUBOIS DE CHEMANT AND SON, Dentists to their Majesties the Kings of France and England, inventors of the incorruptible mineral paste teeth, or *terre métallique*, 7, rue Vivienne. At home from eleven till three.

DURRUTHY, inventor of a new process for fixing single teeth or complete sets, 27, rue de Grammont.

MARMONT, member of the Society of Medicine, and inventor of the patent *Esthiomenie*, a process which immediately stops the cariosity of teeth when it begins to form. This operation, which prevents the teeth being too much diminished by the use of lime, causes no pain, and is performed by M. Marmont alone, who has been habituated to perform it since 1807, 7, rue Beaujolois, Perron du Palais Royal.

THEAULT, 15, rue Vivienne, Member of the Faculty of Medicine, and author of several ingenious means relative to dental mechanism, which were exhibited at the Louvre in 1823. His inventions are shown at his cabinet, where he may be consulted upon all diseases of the mouth.

ENGLISH ATTORNEYS.

ALLEN, 14, rue de Grammont.

DE LA GRANGE, 27, boulevard des Italiens, corner of the rue de la Michodière.

MILLS AND GUNNING, 12, rue du faubourg St. Honoré.

SLOPER, 12, place Dauphine.

DRESS AND CORSET-MAKERS.

BENOIST (Mad.), 33, rue Neuve des Petits Champs. Elegant and fashionable ball and court dresses.

HEUTTE (Mad.), 20, rue de Richelieu. This lady is distinguished by the perfection of her work, and the elegance of her taste.

LEROY, (Mlle) first-rate dress-maker and milliner, 345, rue St. Honoré, near the Place Vendôme, removed from 36, rue de Rivoli.

MAYER (Mad.), 182, rue Montmartre, inventor of the Corset without busk or whalebone, exhibited at the Louvre in 1823.

MULLOT (Mad.), 5, rue Pagevin, near the place des Victoires, dress-maker.

WHITTINGHAM (from London), 6, rue du Petit Bourbon St. Sulpice, faubourg St. Germain, dress and corset-maker.

STRAW HAT-MAKER.

KELLIN, 14, rue Taitbout, keeps a large assortment of Ladies' straw and Leghorn hats.

SILK-MERCERS.

BURTY, 89, rue de Richelieu, mercer to the Duke and Duchess of Orleans. Silk goods, gold and silver embroidery, ball-dresses, trimmings and fancy articles.

GAY and PARIS (*à la Couronne de St. Louis*), 55, rue de Richelieu, sell plain and figured silk goods, gold and silver embroidery, Indian, Merino, and other shawls, and fancy articles.

JOHNSON and Co. 18, rue Vivienne. Silk warehouse. English spoken.

RICHER and Co. (successor to M. Nourtier), Mercer to the King and to the Court of Russia, 16, rue Vivienne. A rich assortment of silk goods, ball-dresses, shawls, blonde lace, court-dresses, and fancy goods.

LINEN-DRAPERS AND SILK-MERCERS.

BARBAROUX, 90, rue St. Honoré, sells all kinds of silk goods, printed calicoes, woollen cloths and kerseymeres, silk and cotton hose, shawls, scarfs, handkerchiefs, linen cloths, sheeting, cambrics, cambric handkerchiefs, cambric muslin, and plain and worked muslin, upon reasonable terms. No abatement made.

DELISLE (*à Ste. Anne*), 46, rue Ste. Anne, has an assortment of linen cloth, sheeting, cambric, silk goods, and every kind of fancy articles of his own manufacture. M. D. supplies the Court of France, and several foreign Courts.

DURAND (Mlle.) and Co., dealers in lace, cambric and linen drapery in general, 18, rue Vivienne.

DURAND (*au Bras d'Or*), 37 and 38, galerie du Café de Foy, Palais Royal, sells silk goods, shawls and fancy articles, and makes gentlemen's clothes, *douillettes*, mantles, Pelisses and Spencers.

A LA FILLE MAL GARDÉE and AU DIABLE BOITEUX, 9 and 11, rue de la Monnaie. This warehouse is much frequented by English ladies. It contains a large assortment of silk goods, shawls, linen cloth, cambric, etc., at fixed prices.

GAILLARD (*Aux Prétendus*), 8, rue de la Paix. This house has been distinguished since its first establishment, for a large assortment of goods, reasonable prices, and making no abatement. It has always for sale an extensive selection of silk goods, scarfs, handkerchiefs, cambrics, silk hose, fancy articles, etc.

TAILORS.

BARDE and Co. (*Musée de la Mode*), 8, rue Vivienne. This house enjoys a high and merited reputation, and the articles are of the best quality and newest fashion.

BARON, called MARTIN BARON and JEFT, 10, rue Vivienne.

DEGUELLE BILCOT, 8, rue de Richelieu, near the Théâtre Français.

FROGER, 15, boulevard des Italiens. Coats in the newest French or English fashion; uniforms, riding-habits, etc. This is an excellent house.

HUMANN, Successor to M. HOFFMANN RENARD, 5, rue des Filles St. Thomas.

LAROUX, from STULTZ's, London, 8, rue de Castiglione.

LEHR, from STULTZ's, London, 22, rue de la Paix.

LENCK, 4, rue du Mont Thabor.

MANCHE (L. M.), 255, rue St. Honoré.

SENTIS and SON, Woollen Drapers, Tailors, and Habit makers, 5, rue Vivienne.

BOOT AND SHOE-MAKER.

ASHLEY, to the King, 16, rue Vivienne.

HATTER.

CHERRY, 20, rue Feydeau.

HAIR-DRESSER.

ARMAND, successor to GÉNIN, 72, rue Neuve des Petits Champs. Inventor of the toupets approved by the *Gazette de Santé*, and the new fronts which never become uncured.

ROUGE-MAKER.

MARTIN, 21, rue Grange Batelière, son and successor of the celebrated Madame MARTIN. This house is patronised by the Royal Family, and is the only establishment where genuine rouge can be obtained.

PERFUMERS.

DODD, 62, rue de Richelieu. English fancy warehouse, stationery, visiting cards, etc; perfumery, gloves, haberdashery, mercery, etc. All information useful to the English is given here.

GESLIN, 188, rue St. Honoré. The oldest established warehouse for *Eau de Cologne*, serves the King and Court, the Duchess of Orleans, etc.

HOUDIGANT CHARDIN, 19, rue du Faubourg St. Honoré.

LABOULLÉE CHÉTELAT, wholesale and retail Perfumer, 93, rue de Richelieu.

LAUGIER and SON, 41, rue Bourg l'Abbé. This firm has also a house at Grasse, from whence they obtain the materials of which they manufacture their goods, which have a high reputation in all countries.

STATIONERS.

BEDEL, 10, rue Vivienne, sells English writing paper, fancy paper, portfolios, pocket-books, writing-desks, and every article in stationery of the best quality.

CHAULIN, Stationer to the King, the Duke of Orleans, and the Ministers of the Finances, War, the Marine, etc. 116, corner of the rue d'Orléans, and 218, rue St. Honoré, near the Palais Royal.

DRESSING-CASE-MAKERS AND DEALERS IN FANCY ARTICLES.

BERTRAND, successor to G. PALMER, 36, Palais Royal, corner of the Café des Mille Colonnes. English dressing-cases, cutlery, perfumery, and other articles.

DEFERNEX, successor to M. SYKES, 243, (*au Grand Balcon*), place du Palais Royal, first floor, over the Café G.

de la Régence. This house has a well-merited reputation.

OPTICIAN.

CHEVALLIER (the Chevalier), 1, Tour de l'horloge du Palais, opposite the Marché aux Fleurs, Optician to the King and the Royal Family, inventor of the "sight preserver," author of the *Essai sur l'Art de l'Ingénieur*, and inventor of the Opera glasses called *accliniques* and the iso-centrical glasses for reading, writing, and seeing from a distance, for which patents were granted to him. To this celebrated artist, the sciences are also indebted for the invention of sun-dials for different latitudes, the mechanical barometer, the Saccharometer, and the Galameter; and the execution and perfection of the *aréomètre centigrade* of M. Bordier Marcet; the Gleuco-ænometer, the Galactometer, and the Cafeometer contrived by M. Cadet de Vaux; the chemical Polymeter, and the small alcmbic for the essay of wines, invented by M. Descroizilles (Bronze Medal, 1823). M. Chevallier was honorably mentioned by the jury of the late exhibition at the Louvre, for his various instruments; but his celestial and terrestrial telescopes of from thirty-two to forty-two lines, made of French flint-glass, particularly attracted their attention. Messrs. Arago, Biot, and Breguet, expressed their unqualified approbation. Several object glasses of 5 inches not being finished, could not then be put to the test.

CUTLER.

CARTER (the only English cutler in Paris), 24, rue de l'Odéon, manufacturer of all kinds of cutlery, surgical instruments, various apparatus for the relief and cure of every species of deformity, patent and other trusses, backboards, monitors' collars, horticultural implements, etc. English soaps and fancy articles for the toilet. Cutlery carefully repaired.

JEWELLERS.

LEVY, 18, rue Vivienne. An extensive assortment of jewellery of the newest fashion, and a fine collection of curiosities. Several languages spoken.

MELLERIO and SON (commonly called Meller and Son), 22, rue de la Paix, jewellers to her Royal Highness the Duchess of Orleans.

BRISSEAUD AINÉ (*Bijoutier en faux*), manufactures all kinds of gilt articles of jewellery, with or without stones. Necklaces, chains, bracelets, clasps, etc. 69, rue du Temple.

CLOCK AND WATCH-MAKER.

SOURIAU, 20, rue Feydeau. Mr. S. has resided in London, and speaks English. This house is patronized by personages of distinction: foreigners may purchase articles with confidence, as none are sold but such as are well executed and highly finished. Messrs GALIGNANI can give any other information that may be desired respecting this house.

MUSICAL CLOCKS AND SNUFF-BOXES.

AUBERT and BERTIN, 14, rue Française, near rue Tiquetonne.

MANUFACTURER OF BRONZE AND OTHER ORNAMENTS.

DENIERS, 15, rue Vivienne, manufactory, 9, rue d'Orléans, au Marais. This house possesses a richer collection of time-pieces and other articles of bronze than any other in the capital.

GALLE, 93, rue de Richelieu.

BRONZE DEALER AND IRONMONGER.

CHOPIN, 374, rue St. Denis (*au Renard Rouge*), manufactures time-pieces, candelabras, antique lamps, chimney ornaments, plateaus for the table with basket-work and other ornaments, inkstands, pastile boxes, and other fancy articles. He has also a large assortment of lamps in bronze, crystal and tin, warranted clocks and watches, and every kind of japanned goods.

ESCAU (lamp manufacturer), 13, rue des Filles St. Thomas.

UPHOLSTERERS.—BRONZE AND OTHER ORNAMENTS.

LESAGE (*à l'Union des Arts*), 2, rue Grange Batelière, corner of the boulevard. In this warehouse is an extensive assortment of mahogany and other furniture, bronzes, time-pieces, candelabras, vases, lustres, looking-glasses, flambeaus, porcelain, objects of art and curiosity, materials for hangings, etc. Goods packed, and sent to any distance.

VACHER, Upholsterer and bronze dealer to her Royal

Highness the Duchess of Angoulême, and several sovereigns, 11, boulevard des Italiens. This establishment is one of the most extensive and distinguished in Paris. In the show rooms may be seen daily a large collection of the newest and most fashionable articles in furniture of every kind, plain and inlaid; bronzes, time-pieces, and every article of fancy and curiosity. M. V. sends packages to England almost daily, and corresponds with Simon and Lightly, 123, Fenchurch Street, London.

VIBERT, upholsterer, 86, rue de Richelieu.

WERNER, upholsterer and bronze dealer to her Royal Highness the Duchess of Berry, and his Majesty the King of Bavaria, 126, rue de Grenelle, faubourg St. Germain, manufactures all kinds of furniture of foreign and indigenous wood, hangings, looking-glasses, carpets, bronzes, and lustres. M. W. proceeds to any country to receive orders and take plans for furnishing; and charges himself with the safe delivery of goods at the place of their destination: his connections enable him to send packages at a low charge, including duty.

N. B. M. WERNER has fitted up the mansions of Messrs. HOPE, BARING, and LA BOUCHERE, of London, and has been honoured with extensive orders from England.

ENGRAVING AND PRINT-SELLERS.

CHARLES CONSTANS, No. 5, rue Neuve St. Augustin. This office for lithographic printing is unquestionably the best in France. Of this artists are so fully persuaded, that the finest and most valuable productions are printed here. La Joconde, La Danaë, the portraits of M. de Chateaubriand, and M. de Seze, by Messrs. Girodet and Aubry Lecomte; the prints of Hero and Leander by Messrs. Girodet and Dassy; and the interior of Michael Angelo's house, clearly prove that the most costly productions may be confided to this press. To convince amateurs that they may find at the dépôt of M. CONSTANS fine lithographic prints, it is sufficient to mention the beautiful productions of Messrs. Beranger and Zwezinger, and the landscapes of Messrs. Robert and Wanmark, and other painters of the royal manufactory of porcelain at Sèvres, to which the artists just named, as well as M. CONSTANS, are attached. We understand that M. CONSTANS will communicate his process to English gentlemen, upon terms to be agreed on between

the parties. Besides the finest productions in lithography, crayons and stones prepared for artists and amateurs are sold at this dépôt.

DAUTY and DESMAISONS, galerie de Nemours, Palais Royal, opposite the Café de la Régence. In this repository is a fine collection of the best French and foreign engravings, the ground work of designs for landscapes, figures, and ornaments; architecture, lithographic prints, albums, caricatures, views, and fashions. Orders received for foreign countries, and framing carefully executed.

SAZERAC and DUVAL (*aux Amis des Arts*), galerie de l'Horloge, Passage de l'Opéra, boulevard des Italiens (staircase A at the first floor). Sketches, shaded drawings, *aquarelles*, oil paintings of the modern school, academical figures, and lithographic collections of all kinds, plain and coloured. Objects of art, pictures cleaned, framed, etc. Pictures let out for copying.

FENCING-MASTERS.

BERTRAND (Junior), Fencing-master to the King's household, 34, rue Poissonnière.

COULON (MATHIEU), Fencing-master to the Gardes-du-Corps, 355, rue St. Honoré.

LEBRUN, Fencing-master of the royal schools of France, 72, rue Mazarine, is said to be the best in the kingdom.

PROFESSORS.

BATAILLARD (Miss) teaches the Piano and Harp. For address apply to Messrs. Galignani.

BOLDONI, Italian and French Master, 2, rue du Lycée, near the Palais Royal.

COURTIN, (Mad.) Italian and French, Geography, History, etc. For address apply at Messrs. Galignani's.

FARINE, French master, 10, rue du Sentier.

GOBERT, Drawing-master, 10, rue de Touraine, faubourg St. Germain, teaches *aquarelle* for landscapes, and black lead pencil for figures. Specimens may be seen at his house. Mr. G. teaches French, and speaks English.

HILDBRAND, (Mad.) teaches the Harp, 9, rue Vivienne.

LAURENT, (Mad.) teaches English, French, Geography, Japan Painting, etc. For address apply to Messrs. Galignani.

MANUEL, French master, Member of the University, 65, rue St. Nicholas, Chaussée d'Antin. Mr. M. receives boarders into his family.

WILLIAMS, English Master. For address apply to Messrs. Galignani.

NOTARY.

NARJOT, 77, rue St. Anne, corner of rue Neuve St. Augustin.

APPRAISER AND AUCTIONEER.

BOULÉ, Theodore, 16, rue Vivienne, appraises furniture, and other effects, with the greatest exactness, and sells by auction upon decease, departure from Paris, etc.

MINIATURE PAINTER.

SIEURAC, 56, rue de Seine, faubourg, St. Germain. The beautiful portraits of Moore and Washington Irving, published by Messrs. Galignani, are engraved from his miniatures. Mr. S. gives lessons in drawing and miniature painting.

MONEY-CHANGER.

EMERIQUE, late English partner of Salmon and Co. 20, Galerie Richelieu, Palais Royal. The only English office in Paris. Bills on England cashed on moderate terms.

RESTAURATEURS.

BEAUVILLIERS, 28, avenue de Neuilly.
BIFFI, 98, rue de Richelieu (an Italian house).
BOISSIER, 82, galerie de Pierre, Palais Royal.
BORREL, *au Rocher de Cancale*, 61, rue Montorgueil.
CHAMPEAUX, 13, rue des Filles St. Thomas.
CHAUCHARD, 6, rue du Hazard Richelieu.
DUNN, *an English house*, 9, rue Vivienne.
GRIGNON, 4, rue Neuve des Petits Champs.
LAVENNE, 336, rue St. Honoré.
LEMARDELAY, 100, rue Richelieu.
LEMELLE, 5, passage Montesquieu.
LENGLET, successor of Beauvilliers, 26, rue de Richelieu.
LOINTIER, 6, rue Grange Batelière.
MARTIN, *au Veau qui tette*, place du Châtelet.
TILBROOK, *an English house*, 17, rue Lepelletier.
VERY, 83, galerie de Pierre, Palais Royal.

BOARDING-HOUSES.

(For address of the best, apply to Messrs. GALIGNANI.)

WINE-MERCHANTS.

BRUNET and Co. 3, rue de Grammont.

DECLÉ and LESOUÉF, wine-merchants to his Excellency the British Ambassador, and the British Consul General, 20, rue de la Paix. A large stock of Bordeaux, Champagne, and Burgundy, in bottles, and Bordeaux in wood. This is the only house that has a large stock in Paris, wine in wood being generally kept without the barrier until sold. English spoken.

DUCLAUX, 57, rue du faubourg St. Honoré. White and Red Bordeaux wines, unadulterated, being the produce of the proprietor's estate.

ROBIN, 9, rue Vivienne. Genuine Madeira (imported by him), and other foreign wines, French wines, a large assortment of green and black teas at very moderate prices. N. B. Mr. Robins keeps a general agency-office for the direction of Foreigners, and he gives every necessary information for the greatest economy in their expenses.

TEA-DEALERS AND GROCERS.

AKERMAN, 10, rue St. Marc-Feydeau. Genuine Teas only. This house has been established upwards of twenty years.

AMET, Tea-dealer to his Serene Highness the Duke of Orleans, 47, rue Neuve St. Augustin. Teas only.

MILLOT PIEBOT (City of London), 107, rue Montmartre. A first rate and old established house for tea, coffee, and all kinds of grocery.

SHAW and Co., *London Company Tea Warehouse*, 23, place Vendôme. Only genuine teas are sold, black teas, 5fr. to 10fr.; pecco, 12fr. to 15fr.; hyson, 6fr. to 10fr.; gunpowder and imperial, 10fr.

ITALIAN WAREHOUSE.

CORCELLET (*au Gourmand*), 104, Palais Royal. This warehouse has long enjoyed a high and well-merited reputation. Not only may the rarities from all parts of the globe usually found in the Italian warehouses of London be purchased here, but likewise the most exquisite and delicious solid viands. English spoken.

BUTCHER.

CHEVAL, 4, Marché St. Honoré, has daily a plentiful

supply of fresh and salt meat, which is cut after both the English and French manner, and is always well fed. Rounds of beef, briskets of beef, and neat's tongues, pickled *à l'anglaise*, constantly on sale. English families may place confidence in M. CHEVAL.

PASTRY-COOKS.

DOUGLAS (from London), English pastry-cook, 36, rue de Rivoli. Established in 1816.

MICHEL, English pastry-cook and biscuit baker, 4, rue Neuve du Luxembourg.

DYER AND SCOURER.

SOULIER, English dyer and scourer, 10, rue Neuve du Luxembourg.

SEEDSMAN AND NURSERYMAN.

TRIPET AÎNÉ, 13, boulevard des Capucines.

COACH-MAKERS.

BUGLEL, 5, rue Pépinière.

MORTON (from London), 5, rue du faubourg St. Honoré.

HORSE-DEALERS AND LIVERY STABLE KEEPERS.

BRYON, from Park-lane, London, 28, Grande Rue Verte, faubourg St. Honoré, lets cabriolets, gigs, horses, etc.

DRAKE, boulevard and hôtel de la Madeleine, lets horses, carriages, etc.

BATHS.

Bains Chinois, kept by M. DAVID, boulevard des Italiens, at the corner of the rue de la Michodière. A complete bath, including a *fond de bain*, a combing-cloth, 6 towels, and a dressing-gown, is 3fr. Do. when 6 tickets are taken, 2fr. 10 sous. Do. when 12 tickets are taken, 2fr. 5 sous. A bath without linen, 1fr. 10 sous. Do. by taking 6 tickets, 1fr. 5 sous. The charge for a *bain de voyage* (a bath generally taken after a journey), in addition to that for the complete bath, is 4fr. 10 sous. For a bath of perfumes, called the Toilet of Princes, the additional charge is 15fr.

Bains de la Rotonde, Palais Royal, facing rue Vivienne. This new establishment is conducted with the utmost cleanliness. The charges are very moderate.

GUIDE OF PARIS.

CHAPTER I.

AN HISTORICAL SKETCH OF PARIS.

The origin of Paris and the character of its first inhabitants are necessarily involved in deep obscurity. According to historians whose opinions are generally received, an errant tribe obtained permission of the Senones, at a very remote period, to settle upon the banks of the Seine, near their territory. Upon the island now called *Ile de la Cité* they constructed huts, which served as a fortress for them to retreat with their flocks and effects when an attack from any of the neighbouring tribes was apprehended. To their fortress they gave the name of *Lutèce*, and themselves assumed that of *Parisii*, which most probably was derived from their contiguity to the country of the Senones, the word *par* and *bar* being synonymous, and signifying *frontier*. According to this derivation the *Parisii* would be *dwellers on the frontier*.

Upon the conquest of Gaul by Julius Cæsar, half a century before the Christian era, he found the *Parisii* one of the sixty-four tribes of the Gallie confederation, whose chief town was *Lutèce*. The island, covered with rude huts, was defended by

the waters of the Seine, over which there were two bridges. The banks of the river were covered with gloomy forests or extensive marshes, and the inhabitants, who were remarkably fierce, employed themselves in navigation and fishing.

Cæsar convoked at Lutèce an assembly of the Gallic tribes, to consult upon their diversified interests. Shortly after, being obliged to return to Italy, the Gauls endeavoured to shake off the Roman yoke. A league, into which the *Parisii* entered, was formed against the conquerors, and a general revolt broke forth. Labienus, Cæsar's lieutenant, presented himself before Lutèce, and was twice repulsed; but having made himself master of Melun and the banks of the Seine, he descended upon the *Parisii*. The latter set fire to their fortress, and, with Camulogene at their head, awaited upon the adjacent heights the attack of the Roman legions. An obstinate and bloody action ensued, in which the Gauls were compelled to yield to numbers and superior military skill. Camulogene and many of his brave men perished, and those who escaped fled to the adjacent forests.

Cæsar rebuilt Lutèce, fortified it with walls, and defended the approach to it by two forts at the extremities of the bridges. The ferocious divinities of the Gauls were then exchanged for Roman superstitions, and human blood ceased to flow upon the altars of the Druids. Jupiter was worshipped at the eastern extremity of the island; Mars had a temple at Montmartre; Isis was adored at Issy and upon the site of the abbey of St. Germain des Prés; and Mercury had a temple upon the *Mons Leucotitius*, now called *Montagne Ste. Gèneviève*. The

Roman laws and a municipal government were introduced; and the city was called *Paris*, after the name of the tribe to whom it belonged. A trading company, denominated *Nautæ Parisiaci*, was formed, and the Romans delivered to the uncivilized Gauls their first lessons in the arts and sciences.

During 500 years that the Romans remained masters of Paris, it was constituted the residence of a prefect, and buildings were constructed on the northern and southern banks. A palace was erected in the *Cité*, and another upon the south bank of the Seine. An *arena* was formed upon the declivity of the hill of St. Victor, and an aqueduct was constructed to convey the waters of Arcueil to the Palais des Thermes. Several of the emperors resided here whilst their armies were engaged in repelling the attacks of the barbarians of the north. Constantine and Constantius visited it. Julian passed three winters at Paris. Valentinian issued several laws here, which are published in his code; and Gratian, his son, lost a battle under its walls which cost him the empire.

According to a legend of the monks of St. Denis, the gospel was first preached at Paris, about the year 250, by St. Denis, the areopagite, who suffered martyrdom upon the hill of Montmartre. We are ignorant where the first Christians held their assemblies; but as early as the reign of Valentinian I, a chapel, dedicated to St. Stephen, was erected upon the spot where the cathedral of Notre Dame now stands. The Franks conquered Paris in the year 486; and, twenty-two years after, Clovis made it the seat of his empire. Upon the conversion of

this monarch to christianity, he built a church which he dedicated to St. Peter and St. Paul, but which shortly after was placed under the invocation of St. Genevieve, who died in his reign. Childbert built the abbey of St. Germain des Prés and the church of St. Germain l'Auxerrois.

Under the kings of the first or Merovingian race the bounds of Paris were considerably extended ; but the arts, laws and literature, introduced by the Romans into Gaul, fell into decay, and the civilization of the Parisians retrograded.

Few of the princes of the second or Carolingian dynasty resided at Paris. Charlemagne afforded powerful protection to letters and the sciences, and did more for the establishment of the monarchical authority than any of his predecessors ; but under his feeble successors, Paris became the private patrimony of hereditary counts. In 845, the Normans, attracted by the riches of the churches and convents, made a descent upon Paris, which they sacked and burned. At length, after several successive attacks, they besieged it in 885. In vain did the Parisians appeal for succour to Charles le Chauve. Their own courage, seconded by the valour of Count Eudes or Odo, compelled the enemy, at the end of two years, to raise the siege. Charles was then deposed, and the crown given to Eudes, in whose family it became hereditary in the person of Hugues Capet, elected king in 987.

Under the early reigns of the third or actual dynasty, many privileges were conferred upon the Parisians. A royal *prévôt* was appointed to administer justice in the king's name ; and a *prévôt des marchands* to watch over the municipal interests.

The schools of Paris became celebrated, and in the fourteenth century colleges were founded.

The reign of Philip Augustus is remarkable for the edifices with which Paris was embellished. That monarch built several churches, and the *château* of the Louvre, caused some of the streets of Paris to be paved, and began new walls in 1190, which were completed in 1211. In 1250, Robert Sorbon founded his schools in the *quartier* still called *de la Sorbonne*, which was also named *le pays latin*, and *l'université*, to distinguish it from the *ville* and the *cité*.

Under St. Louis many vexatious customs were abolished, a better system of jurisprudence introduced, and many religious and commercial institutions established. A corps of municipal troops was formed, and a night patrol organized. An hospital for the blind and a school of surgery were founded; and, in order to render contracts more binding, a body of notaries was created.

Philippe le Hardi adopted a project for the improvement of the streets and highways; and Philippe le Bel established several courts of justice, and formed a body of respectable magistrates.

During the captivity of King John in England, Paris was agitated by the faction of the *Mailloins*, headed by Etienne Marcel, *prévôt des marchands*, and instigated by Charles le Mauvais. The Dauphin, who in alarm had quitted Paris, collected an army and returned. Marcel was killed by his own partizans; and the Dauphin, after quelling the tumult, punished the ringleaders of the faction.

Under Charles V the faubourgs being much extended and frequently in danger from the incursions

of the English, new ditches and walls were begun in 1347, and completed in sixteen years. During this period the Bastile and the palais des Tournelles were built. In 1384 the pont St. Michel, and in 1414 the pont Notre Dame, were erected.

The prosperous reign of Charles V was followed by troubles. During the insanity of Charles VI the capital was occupied by the English. Under Charles VII it was desolated by famine and the plague; notwithstanding which the population, under Louis XI, amounted to 300,000 souls. In 1470 printing was introduced and the post-office established. In the reign of Francis I, who was a friend to literature and the fine arts, Paris assumed a new aspect. The old chateau of the Louvre, an assemblage of towers and heavy walls, was demolished, and a palace begun on its site. Several churches were rebuilt, a royal college for gratuitous instruction in the sciences and learned languages was founded, and communications opened between different parts of the city.

Besides a number of streets which were rapidly built and peopled, the quay de la Tournelle was formed in 1552, the place Maubert in 1558, and the chateau and garden of the Tuileries in 1563. About the same time the arsenal was constructed near the Celestines. To the revival of letters and the fine arts succeeded the wars of religion and their dreadful consequences. The massacre of St. Bartholomew, under Charles IX, brought the royal authority into contempt, and alienated the affections of the Parisians to such a degree, that they rebelled against Henry III, and drove him from his capital. Henry IV having restored peace to the

kingdom, occupied himself in plans to promote his subjects' happiness and embellish his capital. During this reign the Pont Neuf was finished, the hospital of St. Louis was founded; improvements were made near the arsenal; the place Royale and its streets, the place Dauphine, the rue Dauphine, and the neighbouring quays were also formed. Great additions were made to the palace of the Tuileries; and the splendid gallery was constructed which joins it to the Louvre.

Under the reign of Louis XIII, several new streets were opened; the Palais Royal and the palace of the Luxembourg were begun; the Cours la Reine was planted; the aqueduct of Arcueil was rebuilt; the quays and bridges of the Isle St. Louis were constructed; magnificent hotels arose in the faubourg St. Germain; the college which afterwards assumed the name of Louis le Grand, and the garden of Plants were founded; the statues of Henry IV and Louis XIII were erected; and such was the general augmentation of the capital, that the faubourg St. Honoré became united with the villages of Rôule and Ville l'Evêque; and the faubourg St. Antoine with the villages of Popincourt and Reuilly.

In the reign of Louis XIV, notwithstanding the long and disastrous wars of the Fronde, the projects of Henry IV and Louis XIII were carried into execution. More than eighty new streets were opened, and most of the old ones improved and embellished. The place Vendôme and the place des Victoires were formed. Thirty-three churches were erected; most of the quays were lined with stone, and a new one formed; and for the greater convenience of the courts of justice, the building of the grand

Chatelet was erected. The magnificent hotel des Invalides, a foundling hospital, the Observatory, the beautiful colonnade of the Louvre, the Pont-Royal, which forms a communication between the Tuileries and the faubourg St. Germain, and the planting of the Champs Elysées, were among the embellishments of Paris in the reign of Louis XIV. The palace of the Tuileries was enlarged, and the garden laid out upon its present scale. For the old city gates were substituted triumphal arches, of which those of St. Denis and St. Martin still remain; and the boulevard which they ornament forms, with the Champs Elysées, an uninterrupted suite of promenades, which contribute equally to the salubrity and beauty of the capital.

Louis XV was not less anxious to embellish the metropolis. The faubourgs St. Germain and St. Honoré were decorated with sumptuous hotels; the palais Bourbon was erected; the Ecole Militaire was founded, and the new church of St. Genevieve arose on a majestic plan. The place Louis XV and its colonnades were begun, the Champs Elysées replanted, and the Ecole de Médecine erected. The manufactory of porcelain at Sèvres was established, and boulevards formed on the south of Paris. Several fountains were erected; and among them that of the rue de Grenelle, by the celebrated sculptor Bouchardon. Another foundling hospital was established; the fronts of St. Sulpice and St. Eustache constructed, and the King's Garden enlarged and enriched.

Louis XVI was desirous of completing the embellishments begun by his predecessors. He continued the churches of St. Genevieve and La Madeleine,

and built that of St. Philippe du Roule and several others: He also repaired the *Palais de Justice*, and founded or augmented several charitable institutions.

The boulevards to the south were adorned with houses and pleasure grounds; and, in the northern faubourgs, habitations, displaying an elegant and varied taste, were erected.

The French theatres, the French and Italian Opera-Houses, the Opéra-Comique, and other theatres, arose in such quick succession that they seemed as if produced by magic.

The old markets were enlarged, and new ones formed; the fountain des Innocents, the masterpiece of Goujon, was exhibited in an insulated mass; and the cupola of the Halle aux bleds seemed to rival that of the Pantheon at Rome. Steam-engines were established on the banks of the Seine, for the distribution of water into different quarters of the city; and the pont Louis XVI formed a communication between the faubourg St. Honoré and that of St. Germain.

The new walls of Paris, with their barriers like triumphal gates, were raised towards the end of this reign. They increased the superficies of Paris, added considerably to its revenue, and gave a new aspect to its faubourgs.

The galleries of the Palais Royal, furnished with shops of every kind, gave the Parisians an idea of the bazaars of Egypt and Persia; and the Mont de Piété was instituted in the Marais.

Upon the breaking out of the revolution, the Bastile was demolished, and the reign of terror threatened the monuments of the fine arts with

destruction. But under the Directory, the museum of the Louvre was opened, and during the consular and imperial government, Paris assumed more than its former splendour. Grand projects of public utility were adopted, and many were executed with unexampled celerity. The place du Carrousel was disencumbered of the deformed buildings which arose in front of the Sovereign's palace; the Louvre was completed; the new gallery between that palace and the Tuileries was begun, and the garden of the Tuileries was improved, while the magnificent rue de Rivoli gave it a more striking appearance, and the streets carried through the place Vendôme to the boulevards, established a fine communication between that garden and the Chaussée d'Antin: a new and spacious market was formed on the site of the convent des Jacobins, near the rue St. Honoré; and two others near the abbey of St. Martin des Champs, and that of St. Germain des Prés: three handsome bridges were built, and new quays were formed on each bank of the river. The place de la Bastille, intersected by a navigable canal, was begun, with a spacious basin for boats and barges, and where a colossal monument, while it strikes the spectator with wonder, will afford an ample supply of water to the neighbourhood. Near it a vast granary of reserve was constructed; the Bank of France was established in the Hotel Toulouse, and a magnificent Exchange was begun. The canal de l'Ourcq was brought to the gates of Paris, and a spacious and elegant basin formed for it near the barrier de la Villette. Fifteen new fountains were erected in different parts of the city, and several wide streets

and spacious markets were opened. The palace and garden of the Luxembourg were improved and enlarged, and the column of the place Vendôme erected. The three great cemeteries were definitively fixed without the barriers; and five public slaughter-houses, called *Abattoirs*, were constructed at the extremities of the faubourgs. The churches of Paris, devastated during the revolution, were repaired and embellished. More than four millions sterling were expended on these works and embellishments in the course of twelve years.

Louis XVIII, restored to the throne of his ancestors, has given orders to continue with activity all the improvements and embellishments of his capital. The waste ground between Chaillot and Passy will be laid out in elegant streets and public walks, shaded with trees; the *Abattoirs* have been opened for public use; the equestrian statue in bronze, of the great Henry, "the hero and father of his subjects," has resumed its appropriate station on the Pont Neuf; an equestrian statue of Louis XIV has been erected upon the place des Victoires; a new *quartier* commenced near Chaillot; several barriers completed; a new opera-house built; a chapel constructed in the Temple, and another in the rue d'Anjou; several convents and seminaries re-established; many churches repaired and embellished, and the quay des Champs Élysées and other quays finished. To conclude; besides the works above-mentioned, those of the canal de l'Ourcq, the Exchange, the triumphal arch de l'Étoile, the church de la Madeleine, and the hotel for the minister of the Finances have been considerably advanced, or are now in active progress.

CHAPTER II.

OF THE PRESENT STATE OF PARIS, PHYSICAL AND MORAL.

SITUATION AND CLIMATE.—Paris is situated at $48^{\circ} 50' 14''$ north latitude, and $20^{\circ} 25''$ east longitude of London. The French reckon their first meridian from the royal Observatory of Paris. The longest day is sixteen hours six minutes, and the shortest eight hours ten minutes. The distance of Paris, in leagues of 2,000 toises, from the principal towns of Europe and France is as follows:

FROM	LEAGUES.	FROM	LEAGUES.
Berlin.....	247	Milan.....	214
Constantinople....	600	Naples.....	474
Copenhagen.....	182	St. Petersburg...	580
Dresden.....	240	Rome.....	382
Lisbon.....	430	Stockholm.....	410
Amsterdam.....	150	Vienna.....	280
Hamburgh.....	166	Lyons.....	119
London.....	105	Marseilles.....	208
Madrid.....	320	Bordeaux.....	147

Its circumference is 13,897 toises, or $6\frac{1}{10}$ leagues, twenty-five to the degree; its surface is 3,439 hectares; its diameter about two leagues. The greatest mean heat is 27° of Reaumur, though in 1802 it rose to $29\frac{1}{2}$ degrees. The mean term of the cold is 7° below zero. The Seine is commonly frozen at the eighth degree below zero. In 1709 the thermometer fell to $15\frac{1}{2}$ degrees, and in 1788 to $16\frac{1}{2}$ below the freezing point. The mean temperature is 10°

above ice. The greatest height of the barometer is $28\frac{1}{2}$ inches, the least $27\frac{1}{2}$ inches, and the mean twenty-eight inches. The mean quantity of rain is $20\frac{1}{2}$ inches. The prevailing winds are from the south-west and north-east. Storms are unfrequent, and the winds are not violent. The rains are gentle, but snow is often abundant, and the fogs are common and heavy. On the north, the city is screened by hills from the cold winds; the greater part of it lies in a vast plain, with rising grounds towards the south. The surrounding country, naturally barren and calcareous, is rendered fertile by the accumulation of manure. There are in Paris twenty-seven thousand, four hundred houses; one thousand and seventy streets; one hundred and seventeen alleys, not thoroughfares; forty-nine quays; eight wharfs; sixteen bridges; nineteen boulevards; and sixty barriers. There are also twenty-eight highways (*routes royales*) which lead to the capital.

RIVERS.—The Seine, which traverses the capital from east to west, rises in the forest of St. Seine, in the department of the Côte-d'Or. It runs seventy leagues and receives the Aube, the Yonne, and the Marne, before it enters Paris between the barriers of La Rapée and La Garre. The length of its course, in the interior of Paris, is about two leagues. Its breadth, at the Pont du Jardin du Roi, is four hundred and twenty French feet; at the Pont Neuf, it is nine hundred and nine feet; and at the Quay de Chaillot only four hundred and eighteen feet and a half. The mean velocity of the water between the Pont Neuf and the Pont Royal is twenty inches in a second. Its inundations are not fre-

quent, only fifty-three being reckoned since the year 822. Its greatest elevation, which was measured with much exactness, was in 1711, when it rose to twenty-four feet nine inches. Upon the Pont Royal and the Pont de la Tournelle are metrical scales by which its elevation may be ascertained. After having watered Paris, and received the Oise, the Eure, and the Rille, it pursues a course of eighty-five leagues, and falls into the sea near Havre. The water, though commonly limpid and salubrious, is apt to prove laxative to strangers. Chad, eels, carp, perch, lampreys, salmon, and trout are caught in it; but its chief advantage is the easy and cheap means it affords of supplying the capital with articles of consumption. It is covered with barges and floats laden with wood, charcoal, wine, corn, fruits, and all the other productions of the country and its foreign commerce.

The small river Bièvre, or des Gobelins, rises at Guyencourt, near Versailles, and falls into the Seine above the Jardin du Roi, after having traversed part of the faubourg St. Marcel. It is not navigable, nor is its water fit to drink; but is useful by setting in motion several mills, and is excellent for dyeing.

ISLANDS.—The Seine forms three islands in the interior of Paris; the most eastern, called *Ile de Louviers*, is uninhabited, and serves as a depot for fire-wood; it has a wooden bridge which leads towards the Arsenal. Next is the *Ile St. Louis*, surrounded with quays, and inhabited since the time of Louis XIII; it communicates with the city by three bridges. The third island, called *Ile de la Cité*, formerly terminated at the rue de Harlay, behind the Palais de Justice. Its prolongation was

effected in the reign of Henry IV, by annexing to it two small islands.

POPULATION:—A census, taken in 1817,* gives 713,765 as the number of persons domiciliated at Paris, independent of strangers and troops which are continually varying. In 1822, there were 26,880 births, including 9,751 illegitimate children; 23,282 deaths, including 1,084 by the small-pox; 7,157 marriages; and 1,421 still-born children. In 1823 the number of suicides was 390. The greatest mortality prevails in the months of May and December.

Of the 713,765 inhabitants of Paris, 16,000 are soldiers, 600 attached to the Court, nearly 300 belonging to the police, 400 advocates, 114 notaries, 150 attorneys, 200 bailiffs, 150 lottery clerks, 300 actors and actresses, 200 dancers, choristers, and *figurans*, 310 musicians, 1,000 physicians, surgeons, and apothecaries, 500 painters and sculptors, 38,000 shopkeepers, 600 printers and engravers, 3,328 ecclesiastics and nuns, 1,340 cabriolet and hackney-coach proprietors, 12,000 door-porters, 80,000 servants of both sexes, 6,000 students of law, medicine, etc., 34,000 school-boys, pupils in colleges, etc., 47,000 widows, 500 commercial agents, etc., 74 bankers, 420 clerks, etc., of the Post-Office, 500 drivers of diligences and mail coaches, 1,200 dancing-masters, music-masters, etc.—366,000 persons live by their revenue or industry; and 348,000 by daily labour, including 77,192 who receive relief. On the 1st of January, 1822, there were in the hospitals, 3,987 patients, 9,771 old and infirm persons, and

* All these calculations are given to the latest periods to which the official accounts are made up.

12,580 foundlings. The population of the prisons is reckoned at 5,000.

CONSUMPTION.—In 1822 the consumption of Paris was as follows:—wine 838,513 hectolitres; * brandy 42,764 hect.; cider and perry, 8,955 hect.; vinegar, 16,176 hect.; beer, 176,759 hect.; grapes, 3,196,146 demi-kilogrammes.

Oxen, 75,945; cows, 8,820; calves, 77,754; sheep, 370,531; pigs and wild-boars, 88,925; coarse meat sold without weighing, 1,677,964 kilogrammes; offal, 479,170 kil.; dry cheese, 1,301,682 kil.

Sea-fish sold in the markets to the amount of 3,498,842 francs; oysters, 988,862 fr.; fresh water fish, 531,604 fr.; poultry and game, 8,147,227 fr.; butter, 8,103,707 fr.; eggs, 3,593,232; fr. hay, 9,003,225 trusses; straw, 12,865,100 bundles; oats, 1,092,354 hectolitres.

In 1821 there was consumed of barley, 87,744 hectolitres; hops, 63,583 kilolitres; 1,000,135 steres of fire-wood; 3,949,454 faggots; 1,019,804 voies of charcoal; 563,864 hect. of coals.

The consumption of flour is estimated, in ordinary times, at 1,500 sacks a day. When bread is dearer out of Paris than within, it is carried without the city instead of being brought into it; and then the daily consumption has no fixed rule. In 1823 the loaf of four pounds varied from twelve to thirteen sous.

According to the calculations of Lavoisier, the consumption of Paris in 1789 amounted to 199,720,000 livres. A calculation of M. Benoiston

* For comparative scale of weights and measures, see INTRODUCTION.

de Chateau Neuf, shows that in 1817 it amounted to 321,200,000 fr. ; in which fruit and vegetables are reckoned for 15,000,000 fr. ; grocery, 78,283,000 fr. ; water, 6,200,000 fr. ; milk, 12,000,000 fr. ; salt, 2,187,000 fr. ; tobacco and snuff, 7,442,000 fr. ; bread, 37,964,000 fr. ; wine, 48,902,000 fr. ; butchers' meat and pork, 39,424,000 fr.

The oysters sold annually at Paris upon an average are 1,200,000 dozens; haricots, 66,000 setiers; lentils, 40,000 set. ; peas, 36,000 set. ; potatoes, 215,000 to 220,000 set. ; olive oil, 6,670 hectolitres; seed oil, 47.950 hect. ; sugar, 11,000,000 lbs. ; coffee, 5,000,000 lbs. ; soap, 9,500,000 lbs.

TAXES.—The population of Paris pays annually the following sums in taxes, fees, etc.—Land-tax, 10,404,000 fr. ; personal do. 6,230,000 fr. ; door and window do. 1,942,000 fr. ; do. upon patents, 4,626,000 fr. ; indirect do. 10,000,000 fr. ; judicial expenses, commercial contracts, registers, mortgages, fines, etc., 14,200,000 fr. ; tax upon building materials, 1,300,000 fr. ; do. upon journals, maps, public conveyances and passports, 2,000,000 fr. ; lottery, 25,000,000 fr. ; which forms a total of 75,000,000 fr. To this must be added 22,100,000 fr. of excise duties levied by the city of Paris, at the barriers; 6,515,000 fr. levied upon provisions sold in the markets; and 7,726,600 fr. upon the profits of the gaming houses, which form a grand total of 111,341,600 fr. To this sum may still be added the custom duties paid upon all foreign produce entering the capital, which carries the annual amount of the public and municipal taxes levied upon the inhabitants of Paris to 155 fr. per head.

TARIFF OF THE EXCISE AND ENTRANCE DUTIES.—Wine in wood, 25 fr. 10 cent. per hectolitre; do. in bottles, 55 cents.; vinegar, verjuice, etc. in wood or bottles, 14 fr. 85 c.; brandy in wood, (under 22 degrees) 47 fr. 50 c.; do. (from 22 to 28 degrees) 78 fr. 10 c.; do. (28 degrees and upwards), spirituous liquors and odoriferous spirits in wood or bottles, 121 fr.; cider, perry, and mead, 12 fr. 10 c.; beer (brought to Paris), 4 fr. 40 c.; do. (brewed in Paris), 3 fr. 30 c.; olive oil, 44 fr.; other oils, 22 fr. Oxen, 24 fr. per head; cows, 15 fr.; calves, 6 fr.; sheep, 1 fr. 50 c.; hogs and wild boars, 9 fr.; coarse meat sold without weighing, 20 cents. per kilogramme; offal, 5 c. Fire-wood, 2 fr. per stere; white wood, 1 fr. 50 c. Fagots, 3 fr. per hundred; charcoal, 75 c. for two hectolitres. Coals, 50 c. per hectolitre. Dry hay (in trusses of five kilogrammes), 4 fr. per 100 trusses; straw, 1 fr.; oats, 50 c. per hectolitre; quick lime, 1 fr. 20 c.; plaster, 56 c. Rough stone, 60 c. per cubic metre. Hewn stone, 1 fr. per stere, (one stere of marble and granite reckons for 10 of hewn stone). Large slates, 5 fr. per 1000; small do. 4 fr.; bricks, 6 fr.; tiles, 7 fr. 50 c.; square pavements, 5 fr. Potters' clay and sand, 60 c. per stere. Turf, 1 fr. per 100. Laths, 10 fr. per 100 bundles. Wood, various rates per metre, or per stere, according to the quality or form. Dry cheese, 10 c. per kilogramme; salt, 50 c.; white wax and wax candles, 50 c.; bees'-wax 20 c.; hops, 10 c. Tallow, and tallow candles, 3 fr. per 100 kilogrammes. Barley 1 fr. per hectolitre.

Detailed instructions are annexed to the *tariff*, by which its application is regulated in all cases, and abuses in levying the duties are prevented.

The duty upon grapes, with certain exceptions, is fixed annually at the time of the vintage. Every driver of vehicles containing articles subject to the duty, is bound to make declaration thereof at the bureau before he enters Paris; to show his way-bill to the excise-officers; and pay the duties, upon pain of a fine equal to the value of the articles in question. The officers have power to make any examination necessary to ascertain the truth of his declarations. Any article introduced without having been declared, or upon a false declaration, is liable to be seized. Persons in private carriages upon springs cannot be detained for the examination of their packages, such detention being considered an abuse of authority. Every person, however, suspected of availing himself of such exception, in order to defraud the revenue, is liable to have his carriage examined, but if no fraud be found, can lodge a complaint against the officer. The excise officers cannot use the probing-iron in their examination of boxes, packages, etc. declared to contain goods that may suffer damage. Diligences, waggons, carts, cabriolets and all hired carriages, or carriages for transport, are subject to the examination of the officers. No individual, whatever be his dignity, office, or functions, is exempt from the duties.

EXPENSES OF DRESS, FASHIONS, ORNAMENTS, etc.—
Woollencloth 10,000,000fr; woollenstuffs 4,000,000 fr.; tailors' work 2,000,000 fr.; silk goods 2,500,000 fr.; hemp-cloth, cambrics, and calicoes, 15,000,000 fr.; dress-making 1,000,000 fr.; hosiery and hats 3,500,000 fr.; boots and shoes 12,600,000 fr.; haberdashery 2,800,000 fr.; furs and skins 800,000

fr. ; feathers and flowers 15,000,000 fr. ; gloves and perfumery 3,000,000 fr. ; ornamental hair and wigs 2,000,000 fr. ; millinery, fringes and ribbons 2,000,000 fr. ; washing 2,500,000 fr. ; gold and silver goods 2,000,000 fr. ; clocks and watches, 1,500,000 fr. ; upholstery 3,000,000 fr. ; toys 1,400,000 fr. ; musical instruments 1,000,000 fr. ; gilt bronzes 600,000 fr. ; hardware 3,000,000 fr. ; cutlery 700,000 fr. ; locksmiths' work 1,500,000 fr. ; saddlery, carriages, and harnesses 800,000 fr. ; blacksmiths' work 1,848,000 fr. ; writing paper 12,000,000 fr. ; books and binding 1,400,000 fr. ; engravings, plates, etc. 1,000,000 fr. ; paper hangings 1,600,000 fr. ; porcelain 2,500,000 fr. ; glass-ware 1,200,000 fr. ; earthenware 1,500,000 fr. ; optical instruments 500,000 fr. ; braziers-ware 1,000,000 fr. ; tin ware 300,000 fr. ; rents 54,000,000 fr. ; house building, and repairs 16,000,000 fr. ; theatres, etc. 6,000,000 fr. ; judicial proceedings, etc. 8,250,000 fr. ; children at schools and colleges 6,502,000 fr. ; postage of letters 3,650,000 fr. ; journals 2,500,000 fr. ; hired carriages 6,876,000 fr. ; gaming houses, etc. 24,000,000 fr. ; lottery 25,000,000 fr. ; prostitutes 800,000 fr. ; physicians and surgeons 3,000,000 fr. ; mineral waters 600,000 fr. ; public baths 320,000 fr. ; chairs in churches, gardens, etc. 300,000 fr. ; direct taxes or those levied upon articles of consumption 50,702,000 fr. ; funerals 1,000,000 fr. ; miscellaneous articles 7,500,000 fr. ; forming a total sum of 217,000,000 fr. for the consumption of the articles above enumerated. The general total expenses of the inhabitants were estimated in 1789, at 321,947,100 fr. ; and in 1817, at 642,896,000 fr. ; which makes it 48 sous per day, or 903 fr. per annum for each

of the 713,765 inhabitants of the capital. Out of this sum, about one-seventh passes into the Royal Treasury.

COMMERCE.—Before the revolution, Paris could scarcely be called a commercial city, its exportation and mercantile speculations being upon a very limited scale. But it is widely different at present. Its chief commercial operations are transacted by fifty-nine principal banking-houses, and eight hundred and eighty merchants. The negotiation of public or private funds is committed to sixty-four sworn stock-brokers, called *agens-de-change*, who alone can legally fix the course of exchange, and the price of gold and silver bullion. The *courtiers de commerce*, who are sixty in number, exercise the same power on the sale of merchandise. They meet daily at the Exchange, at two o'clock. Every week, chambers composed of fifteen of the most considerable merchants assemble at the *Hôtel-de-Ville*, to consult and present to the government their views on the objects calculated to augment the prosperity of commerce. In order to settle differences that arise among the merchants of Paris, they choose from among themselves a tribunal, consisting of a president, eight judges, and sixteen assistants (*suppléans*) whose nomination is confirmed by the king. The tradesmen of Paris are computed at thirty-eight thousand.

MANUFACTURES.—Manufactures were in a languishing state in France before the administration of Colbert. Louis XIV established the manufactory of Plate Glass, in the faubourg St. Antoine; of tapestry, called *des gobelins*; and of carpets, in the buildings of the Savonnerie. These public esta-

blishments and a few private enterprises were attended with success. Upon the breaking out of the revolution, France being cut off from communication with other nations, was compelled to employ her internal resources, and many new inventions, with machinery and ingenious processes, were introduced. Some great capitalists, assisted by skilful artists, established in the vast buildings of the suppressed monasteries, manufactories of every kind. There are now in Paris, 21,000 looms for spinning, carding, and weaving wool, silk, and cotton; 7,000 workmen are employed in the hosiery-trade, and not fewer than 460,000 pairs of hose are annually made. The manufactories of porcelain produce 2,300,000 pieces of all kinds. The annual exportation of shawls amounts to 4,800,000 fr.; of silk goods, to 4,817,000 fr.; of millinery, feathers, flowers, and ribbons, to 11,000,000 fr. The produce of clocks and watches amounts annually to 19,000,000 fr.; of upholstery, to 12,000,000 fr.; of musical instruments, to 2,000,000 fr.; of optical instruments, to 2,000,000 fr. Of hats not fewer than 10,000,000 are made every year. The books exported amount to 2,500,000 fr., and engravings, to 590,000 fr. Colours, mineral acids, and salts, formerly purchased abroad at a great expense, are now fabricated by the chemists of the capital. The paper for hangings exhibits great elegance of design, and beauty of colouring. Every kind of elegant furniture is made, as well as steel ornaments, cutlery, and arms. Bronze is fashioned in a thousand forms, and some present *chefs-d'œuvre* in statuary and chasing. Paris has long been famous for jewellery and trinkets remarkable for their

elegance and the perfection of their workmanship, but which certainly are wanting in solidity. This branch occupies about 3,200 workmen, who produce goods to the value of 28 millions of francs, and use annually more than 6,560 marks of gold, and 166, 70 marks of silver. Paris was formerly celebrated for the fine specimens of typography which issued from the presses of the Stephenses, the Garamonts, and the Barbous. The Didots, particularly Didot the sen., still support its ancient reputation by the beautiful editions which they produce. In short the manufactures of Paris are now so active that their annual produce amounts to 230,000,000 fr., of which 112,000,000 fr. are consumed within its walls; upwards of 44,000,000 fr. are exported to foreign countries; and nearly 74,000,000 fr. are sent into the departments.

FINE ARTS.—Francis I. introduced the Fine Arts into France from Italy. Under Louis XIV, Colbert founded the academy of painting, sculpture, and architecture; and a small number of privileged scholars were sent to Rome to study the masterpieces of antiquity. The buildings erected in the reign of that Prince, are impressed with grandeur. Under Louis XV the beautiful was substituted for the sublime. In the reign of Louis XVI, Gondouin produced, in the School of Medicine, begun under Louis XV, a specimen of architecture pure, simple and finished; and Vien created a new School of Painting. At present Paris possesses many artists who tread with honour in the steps of their predecessors. A lively interest for the Fine Arts was excited when the Louvre contained the finest paintings of the different schools,

and the most renowned statues of antiquity; and the ready access to the Museums, afforded to all classes of society without expense, contributes in no small degree to cherish an attachment to the Arts in the public mind. Every two or three years, since 1673, there has been, at the Louvre, an exhibition of the productions of living artists.

A distribution of prizes is made annually; by the Academy of Fine Arts of the Institute; and the successful candidates are sent to Rome for three years, at the expense of the government.

SCIENCES.—The age of Louis XIV was remarkable for the excellence of the scientific works produced in France; and the successors to the great writers of that age kept up the literary fame of their country during the long reign of Louis XV. In the early stages of the revolution, literature and science declined, but shortly after, the Polytechnic School, the Normal School and the Institute were created. The physical sciences have been cultivated in France, during the last thirty years, with the greatest success; and the names of Lagrange, Laplace, Berthollet, Vauquelin, Chaptal, Lavoisier, Cuvier, Dupin, Gay Lussac, Arago, De Lamark, Thenard, and Haüy must be familiar to most of our readers. The Academy of the Sciences in the present day is one of the first societies in Europe. Scientific men of every nation are always anxious to attend the meetings, to which they can be introduced by a member, to whom they are personally known, requesting that favour of the president.

MANNERS AND CUSTOMS OF THE PARISIANS.—In this great city, where nearly a million of persons, having very little knowledge of each other, are collected, every one fixes in the quarter most suited

to his fortune, or most favourable to his pursuits. The majority of the population of each *quartier* is composed of a particular class of inhabitants, with peculiar habits and manners. The active and polished Parisian, in the faubourg St. Germain or the Chaussée d'Antin, is very different from the pensive inhabitant of the Marais, and still more from the laborious and coarse natives of the northern faubourgs.

The constitution of the Parisians, in general, is good, their complexion fair, and the women possess those lively charms and graces which many think superior to beauty. The Parisian is industrious and inventive, polite, inquisitive, enthusiastic, and inconstant; endowed with wit and taste, but satirical; frivolous, a slave to fashion, fond of luxury, and eager in his pursuit of pleasure. Being naturally brave, his courage, when ill directed, has been seen to degenerate into cruelty and ferocity; and from their excessive and extraordinary credulity and ignorance, the populace are easily led into criminal excesses. Living entirely for the present, the Parisian soon forgets his afflictions, consoles himself with the amusements of the day, and is too gay to think of the future. Paris has produced many great geniuses in the sciences, literature, and the fine arts. The conversation of the higher classes is polished, and the learned are easy of access and communicative. The middling and lower classes are good and kind; and although the revolution has had an unfavorable influence on their habits and morals, it is certain that vice does not present itself at Paris with such effrontery, as in the middle of the eighteenth century.

The tradesmen of Paris, and indeed of all France, have an impolitic custom of asking much more than they will take. Even their own countrymen are obliged to bargain and cheapen with the greatest obstinacy. Travellers, therefore, should be very circumspect in the purchases they may make. Those shops which profess to sell *à prix fixe* are in general little better than the others.

A stranger should certainly fix himself in the neighbourhood of his business, of the society he frequents, or the amusements he wishes to enjoy. In the magnificent hotels of the faubourg St. Germain, in the environs of the Tuileries, and in the faubourg St. Honoré, are collected the nobility, the ministers, the foreign ambassadors, and strangers of distinction. The *quartier* Feydeau, the Chaussée d'Antin, and the boulevard des Italiens are occupied by bankers, capitalists and stock-brokers. The environs of the Palais Royal are peopled by rich tradesmen and shopkeepers. Here may be seen the richest dresses, newest fashions, and most precious trinkets. The hotels in this opulent and active quarter, which is at once the centre of business and diversion, are generally filled with strangers.

Luxury diminishes as we approach the rue St. Denis; warehouses of silks, stuffs, and linen, are found towards the Pont Neuf. The quay de la Ferraille displays its hardware. On the quay des Orfèvres are the principal goldsmiths and silver-smiths. On the quay des Lunettes are the opticians and shops for mathematical instruments. The Halles and the rue des Lombards are famed for their wholesale groceries. In the rues Sainte-

Apolline and Meslée are the principal manufactories of gauze, shawls, and fancy stuffs.

The inhabitants of the Marais are annuitants or persons of small fortune. Lodgings here are spacious and very cheap, and the manners resemble those of the inhabitants of a provincial town.

In the tranquil and airy faubourg St. Germain, many persons, and chiefly the old nobility, live in a handsome style. Here also lodgings are cheap. The *quartier* St. Jacques is peopled by professors, men of letters, and students of law and medicine. In the neighbourhood of the Palais de Justice reside a great number of advocates and persons connected with the courts of law. As we approach the faubourgs, we find the labouring classes, including a great number of weavers and cotton spinners, collected in the vast buildings of the ancient monasteries. On the borders of the river Bièvre, are tanners, dyers, brewers, wool and cotton spinning manufactories, and manufactories of pottery and blankets. The extremities of the faubourgs are occupied by waste grounds, or gardens which supply flowers, vegetables and shrubs, for the wants and luxury of the metropolis.

One of the most distinctive characteristics of the Parisians, and of the French in general, is that uniform politeness which pervades all classes. One is surprised at the ceremonies of courtesy, the bows and scrapes, and expressions of politeness among the lower orders. They greet each other in the streets with great ceremony, and always address *Monsieur*, *Madame*, or *Mademoiselle*. It may be observed that Boxing is nearly unknown in France.

The prostitutes being all under the immediate inspection of the police, are by no means so obtrusive and troublesome as in London. They have generally some settled occupation during the day, and are not so profligate and degraded as in other large towns.

The Parisians are extremely fond of dancing, theatrical entertainments, public gardens, and promenades. In many of the families, most agreeable parties meet in the evening to join in the dance, the concert, or the *ecarté* table. A late English writer, Mr. Scott, in his description of manners and society in Paris, says of the women:—“The characteristic feature of their beauty is expression. Besides the ease of her manners, a French woman has commonly a look of cheerfulness and vivacity. The women in the middle ranks are active and industrious wives, and tender mothers. The manners of those in polished society are playful and sprightly; and in gaiety, accomplishments, grace, and modesty, the Parisian fair are inferior to none. Rouge is not nearly so much used as in England; nor are tawdry ornaments more in vogue. The dress of the fair sex in France is at once modest, simple, and beautiful; their manners are enchantingly diffident, and certainly would scarcely startle the most prim puritan of modern days. They do not address a stranger at all, but expect first to be spoken to: their attire, we again repeat, is infinitely more modest than that of our own fashionables.

“From this pleasing and faithful portrait of female manners, we turn with reluctance to consider the character of the other sex. Much of that

attentive politeness, which existed before the revolution, has been exchanged for a more sedate manner, and a feeling of independence. The company of the softer sex is too often neglected for the *café*, the gaming-table, and the theatre; and the *chevalier*, who never quitted his *dame* under the *ancient régime*, is a character now unknown in Paris. The character of the men is, without doubt, considerably impaired; their levity and frivolity, and their good nature also, have in many instances given way to a less amiable demeanour." This is perhaps owing to the military character of the nation. In the earliest stages of the revolution; and the republican motto, "peace to the cottage, and war to the castle," opened every country in Europe to the arms and rapacity of the French soldier. But the military system received its full perfection from the genius of Bonaparte; he interwove it into all the institutions of the country, into all the offices of life, into all the operations of government, and even into all the intercourse of society. This ascendancy of the military system has greatly diminished since the restoration.

"In this sketch of character," says the writer above quoted, "we must not omit to notice the *scrupulous honesty* of the French, in restoring lost property to its owner. The postilions, coachmen, servants, etc. may generally be trusted with confidence. The tradesmen also, though they will ask more than they mean to take for their goods, will cheerfully, and unmasked, restore to you your purse, umbrella, cane, or any thing you may have left in their shop by accident, and even if not reclaimed for a considerable time."

CHAPTER III.

STATE COUNCILS.—CHAMBERS OF PEERS AND DEPUTIES.—KING'S HOUSEHOLD.—PUBLIC OFFICES, etc.

KING'S COUNCILS.—The council of ministers is composed of the secretaries of state, who assemble in the presence of the king, or under the presidency of one of their members, nominated for that purpose. They deliberate on administrative legislation, on all that concerns the general police, the safety of the throne and kingdom, and the maintenance of the royal authority.

PRIVY COUNCIL.—The number of the members of this council is not fixed. It is composed of such princes of the royal family and of the blood, as the King thinks proper to summon to it, and of the secretaries and ministers of state. The only affairs which they discuss are such as are specially submitted to them.

CABINET COUNCILS.—These are composed of the secretaries of state, four ministers of state at the most, and two councillors of state appointed by the King for each council. His Majesty or the president of the council of ministers presides.

COUNCIL OF STATE.—This council is composed of all the persons on whom the King has been pleased to confer the title of *conseillers d'état*, or *maîtres de requêtes*. They are divided into two classes; viz. those on ordinary and those on extraordinary

service. The members on ordinary service form six committees, viz. of legislation, litigation, the interior and commerce, the finances, war, and the marine and colonies.

The committee of legislation, composed of six councillors of state and eight masters of requests, prepares all law-projects and regulations upon civil, criminal, and ecclesiastical affairs. It assembles at No. 13, Place Vendôme.

The committee of litigation discusses all disputes that arise among the clerks and officers of the government. It is composed of seven councillors of state, and eight masters of requests. Its opinions when drawn up in the form of *ordonnances* are deliberated upon and decided by the council of state, and then presented for the royal signature by the keeper of the seals, who is its president. It assembles at No. 13, Place Vendôme.

The committee of the interior and commerce, presided by the minister of that department, assembles at No. 116, rue de Grenelle, faubourg St. Germain. It is composed of seven councillors of state and six masters of requests, and proposes law-projects connected with the home department.

The committee of the finances proposes the law-projects and regulations appertaining to that department. It meets at the Hôtel du Trésor Royal, No. 41, rue Neuve des Petits Champs.

The committee of war, composed of four councillors of state and five masters of requests, assembles at No. 61, rue de l'Université. They deliberate on all the matters which the minister of war chooses to confide to them.

The committee of the marine and colonies, com-

posed of four councillors of state and three masters of requests, assembles at the hotel of the minister of the marine, No. 2, rue Royale St. Honoré. It examines all questions relative to the navy, submitted to it by the minister.

CHAMBER OF PEERS, *Palace of the Luxembourg, rue du Vaugirard*.—This body forms an essential part of the legislative power. Their sanction is necessary for the enactment of all new laws, upon which they deliberate and vote with closed doors. The Chamber is composed of Peers created by the King, possessing the hereditary titles of Duke, Marquis, Count, Viscount, and Baron, who take their seat in the chamber at the age of twenty-five years, and vote at thirty. It is convoked by the King during the session of the deputies of the departments only, and has the chancellor of France for its president. The members of the Royal Family and the Princes of the Blood are Peers in their own right. No petitions can be presented to the chamber except in writing. It takes cognizance of all crimes committed by its own members, as well as cases of high-treason, and attempts against the safety of the state. Of the ecclesiastical peers, cardinals have the title of duke, and archbishops and bishops that of count. The eldest sons of peers bear the following titles:—viz. The eldest son of a duke, the title of marquis; of a marquis, that of count; of a count, that of viscount; of a viscount, that of baron; and of a baron, that of chevalier. The younger sons of peers bear the title next in degree to that of their elder brother. The title given to a peer of France is *Sa Seigneurie*.

CHAMBER OF THE DEPUTIES OF THE DEPARTMENTS, Palais Bourbon.—This chamber is composed of the deputies chosen by the electoral colleges, who are nominated for seven years. They are required to be French subjects who enjoy civil rights, are upwards of forty years of age, and pay at least one thousand francs per annum in direct taxes. The president is chosen by the King, out of five candidates presented by the deputies. Its meetings are public, but strangers may be excluded upon the demand of five members. For the examination of law-projects sent to it by the government, the chamber divides itself into *bureaus*. It is convoked annually by the King, who can prorogue or dissolve it at pleasure. In case of dissolution a new chamber must be created within the space of three months.

KING'S HOUSEHOLD.—The civil establishment of the King's household is divided into six sections, called *services*, viz. 1st, Grand Almonry of France, of which the office and treasury are at No. 331, rue St. Honoré; 2d, Grand Master of France, the Duke of Bourbon, palais Bourbon; 3d, Grand Chamberlain, the Prince de Talleyrand, No. 2, rue St. Florentin; 4th, Grand Equerry, office at No. 14, Place du Carrousel; 5th, Grand Huntsman, office at No. 26, rue Neuve du Luxembourg; 6th, Grand Master of the Ceremonies, No. 12, rue de Varennes.

King's Household Troops.—The King's Household troops consist of the four companies of his Majesty's body guards, the company of the King's ordinary foot guards, the King's *Marechaux* and

Fourriers de logis, and the company of MONSIEUR'S body guards.

The companies of the body guards are respectively named after the dukes who command them; and are distinguished by belts of different colours, as follow:—Company of Havré, white;—of Noailles, blue;—of Grammont, green;—of Luxembourg, yellow. The two former companies keep garrison at Versailles, and the two latter at St. Germain en Laye. Their hotel at Paris is on the quay d'Orsay.

The company of the King's ordinary foot-guards occupy barracks at No. 5, rue Neuve du Luxembourg.

The King's *Marechaux* and *Fourriers de logis* dwell at No. 28, rue St. Thomas du Louvre.

The company of MONSIEUR'S body guards have their barracks at No. 136, rue de Grenelle St. Germain.

A company of guards, called *compagnie des gardes de la Prévôté de l'Hôtel*, was disbanded in 1817, but the office of *Lieutenant-general de l'Epée* is still retained.

The general administration of the King's household troops is at No. 15, rue St. Georges; the treasury at the galerie Neuve, Palace of the Tuileries; and the hospital at No. 12, rue Blanche.

To the above may be added the royal guards, which form four divisions, two of infantry and two of cavalry. Each division is composed of two brigades, and each brigade of two regiments.

Four marshals of France, appointed by the king, perform quarterly near his person, the functions

of major-general of the royal guards. The divisions are commanded by lieutenant-generals, and the brigades by major-generals. They also discharge the duties of inspectors-general, and correspond directly with the minister of war.

Each regiment of infantry is composed of three battalions organised like those of the line. Each regiment of cavalry consists of six squadrons.

The artillery of the royal guards is composed of three regiments; one of foot, which has eight companies, one of horse-artillery, which has four, and one of train, which has six. The artillery of the royal guards is stationed at Vincennes. The King is colonel-general of this corps.

The general staff is established in the galerie Neuve, palace of the Tuileries. The hospital is in the rue St. Dominique, Gros Caillou.

OFFICES OF THE SECRETARIES OF STATE* AND THEIR GENERAL BRANCHES.

MINISTER OF JUSTICE.—This branch of the public service comprehends the following sections:

General Administration and Residence, No. 17, Place Vendôme.

Commission of the Seal, No. 6, Place Louis XV.

Royal Printing-Office, No. 89, Vieille rue du Temple.

MINISTER FOR FOREIGN AFFAIRS.—Residence and office, No. 16, rue Neuve des Capucines.

MINISTER OF THE INTERIOR.—This department is divided into several sections, as follow:—Residence, No. 122, rue de Grenelle St. Germain.

* Audiences of the ministers must be requested by letter, and on stamped paper.

Division of Commerce, Arts, and Manufactures, No. 101, rue de Grenelle St. Germain.

General Direction of the Departmental Administration, and that of the Police, No. 116, rue de Grenelle St. Germain.

Commission of Mineral Waters, No. 101, rue de Grenelle St. Germain.

General Direction of the *Haras* and Agriculture, No. 13, rue des Saints Pères.

General Council of Prisons, Minister's residence.

Council of Agriculture, No. 122, rue de Grenelle St. Germain.

Commission for verifying goods subject to duties, No. 13, rue des Saints Pères.

Sworn Jury for examining prohibited goods, No. 7, rue Neuve des Bons Enfants.

Consulting Committee upon the Arts and Manufactures, Conservatoire des Arts et Métiers.

General Direction of Bridges and Highways, No. 19, Place Vendôme.

Administration of Telegraphs, No. 9, rue de l'Université. By the telegraphs of Paris, a communication is received from Calais in three minutes; from Lille in two; from Strasbourg in six and a half; from Toulon in twenty; and from Brest in eight.

General Direction of the Public Works of Paris, No. 29, rue des Fossés St. Germain l'Auxerrois.

General Council of Commerce, No. 13, rue des Saints Pères.

General Council of Manufactures, No. 13, rue des Saints Pères.

General Council of the Civil Edifices, No. 103, rue de Grenelle.

Conservation of the Public Monuments, No. 7, rue Poultier, Ile St. Louis.

Archives of the Kingdom, Hotel de Soubise, and Palais de Justice.

MINISTER OF WAR.—Residence and general administration for the first, second, third, and fourth divisions, No. 82, rue St. Dominique.

Archives and Gendarmerie, No. 26, rue de Varennes.

Committee of the War Depot, No. 61, rue de l'Université.

Treasury of the Invalids, Hotel des Invalides.

Artillery Committee, Place St. Thomas d'Aquin.

Engineer Committee and Central Dépôt, No. 94, rue de l'Université.

Medical Council to the Army, No. 82, rue St. Dominique.

General Direction of Gunpowder and Saltpetre, the Arsenal.

General Direction of Military Stores, No. 100, rue de Vaugirard.

Grand Chancery of the Legion of Honour, No. 70, rue de Bourbon.

MINISTER OF THE MARINE.—Residence No. 2, rue Royale St. Honoré.

Admiralty of France, No. 2, rue Royale.

Administration of Naval Stores, No. 37, rue de Varennes.

Depot of Maps and Plans, No. 13, rue de l'Université.

General Treasury of the Naval Invalid Department, No. 383, rue St. Honoré.

Depot of the Deeds and Archives of the Naval and Colonial Departments, including their civil and judicial acts, Versailles.

MINISTER FOR ECCLESIASTICAL AFFAIRS AND PUBLIC INSTRUCTION, No. 24, rue des Saints Peres.

MINISTER OF THE FINANCES.—Residence and administration of the direct taxes, rue de Rivoli.

Administration of other Divisions, No. 8, rue Neuve des Petits Champs.

General direction for the enregistering of the Domains, No. 2, rue de Choiseul.

Administration of the Forests, No. 2, rue de Choiseul.

General Administration of the Indirect Taxes, No. 44, rue St. Avoie.

General Direction of the Custom Duties, No. 15, rue du Mont Thabor.

Administration of the Royal Lottery, No. 2 bis, rue Neuve du Luxembourg.

General Administration of the Mint, No. 11, quai Conti.

Sinking Fund, etc., maison de l'Oratoire, rue de l'Oratoire.

Committee of Receivers General, No. 9, rue Ménars.

Administration of the Salt Pits of the East, No. 25, rue Louis le Grand.

MINISTER OF THE KING'S HOUSEHOLD.—Residence and offices, No. 121, rue de Grenelle St. Germain.

Superintendence of the Treasury of the Civil List, Galerie Neuve, Palace of the Tuileries.

Superintendence of Buildings, Parks, and Gardens, No. 30, rue Caumartin.

Superintendence of the Domains and Forests, No. 23, quai Malaquais.

Superintendence of the Royal Theatres and the *materiel* of Fêtes and Ceremonies, No. 3, rue Bergère.

Office of the Comptroller-General of the King's Household Expenses, No. 119, rue du Faubourg St. Honoré.

Superintendence of the *Garde Meuble de la Couronne*, No. 3, rue Bergère.

RESIDENCE OF FOREIGN AMBASSADORS, CONSULS, etc.

ENGLAND.—*Ambassador*, No. 39, rue du faub. St. Honoré.—*Consul*, No. 91, rue de Sèvres.

AUSTRIA.—*Ambassador*, No. 2, rue d'Angoulême, Champs Élysées.

RUSSIA.—*Ambassador*, No. 3, rue des Champs Élysées.—*Consul*, No. 2, Petite rue Verte.

PRUSSIA.—*Ambassador*, No. 82, rue de Bourbon.

SPAIN.—*Ambassador*, No. 15, rue de Clichy.—*Consul*, No. 36, rue Taitbout.

UNITED STATES OF AMERICA.—*Ambassador*, No. 8, rue de Monsieur.—*Consul*, No. 14, rue Plumet.

PORTUGAL.—*Ambassador*, No. 54, rue de la Pépinière.—*Consul*, No. 59, rue Neuve des Petits Champs.

LOW COUNTRIES.—*Ambassador*, No. 22, rue Caumartin.—*Consul*, No. 12, Place Vendôme.

BADEN.—*Ambassador*, No. 11, rue St. Florentin.

BAVARIA.—*Ambassador*, No. 36, rue Neuve St. Augustin.

DENMARK.—*Ambassador*, No. 23, rue Varennes.—*Consul*, No. 36, rue de Rivoli.

HAMBURGH AND FRANKFORT.—*Ambassador*, No. 78, rue St. Dominique.

HANOVER.—*Ambassador*, No. 5, rue d'Antin.

HESSE DARMSTADT.—*Ambassador*, No. 5, rue Richepanse.

MECKLENBURGH STRELITZ, SAXE-WEIMAR, SAXE-GOTHA, etc.—*Resident Minister*, No. 37, Place St. Germain l'Auxerrois.

PARMA.—*Chargé d'Affaires*, No. 2, rue d'Angoulême, St. Honoré.

ROME.—*Nuncio*, No. 15, rue du Regard.

SARDINIA.—*Ambassador*, No. 69, rue St. Dominique.

SAXONY.—*Ambassador*, No. 23, rue de Choiseul.

TWO SICILIES.—*Ambassador*, No. 57, rue de l'Université.

SWEDEN AND NORWAY.—*Ambassador*, No. 8, rue de Poitiers.—*Consul*, No. 17, rue Taitbout.

SWITZERLAND.—*Chargé d'Affaires*, No. 23, rue Neuve des Mathurins.

TUSCANY.—*Chargé d'Affaires*, No. 27, rue du faubourg St. Honoré.

TURKEY.—*Chargé d'Affaires*, No. 11, rue de la Planche.

WURTEMBERG.—*Ambassador*, No. 105, rue de Bourbon.

MECKLENBURGH-SCHWERIN.—*Chargé d'Affaires*, No. 14, rue de la Madeleine.

CHAPTER IV.

COURTS AND TRIBUNALS.

The chancellor of France is the supreme head of all the courts of justice in the kingdom ; but the minister of justice is commonly the keeper of the seals. To him belongs the organisation and superintendence of the entire judicial system, and of the body of notaries.

COURT OF CASSATION, Palais de Justice, Salle de la grande chambre.—This is the supreme court of appeal from all the tribunals of France, and is called *Court of Cassation*, because it can quash (*casser*) the sentences of inferior tribunals. This court, when presided by the minister of justice, can censure the *cours royales*, or inferior courts of appeal ; and can, for grave reasons, suspend the judges from their functions, or summon them to render an account of their conduct. It does not take cognizance of affairs themselves, but only reverses sentences in cases of informality, or which are in express contradiction to the law ; after which it refers the affair itself to a competent tribunal. Generally speaking, there is no appeal to this court from the sentences of justices of the peace, nor from those of the military and naval courts. Every year, the court of cassation sends a deputation to the king, to indicate such points as it has learned by experience to be defective in the laws. The time al-

lowed for making an appeal, in civil matters, is *three months*; in criminal matters, misdemeanours, and breaches of police regulations, only *three days*.

The court of cassation is composed of a president, three vice-presidents, and forty-five counsellors, nominated for life by the king. It is divided into three sections, called sections of *requests*, of *civil*, and of *criminal* cassation. Every decision is given by a majority of the suffrages; and in case of division in opinion, five other counsellors are called in. With the court of cassation is a *procureur-général* of the king, six *avocats-généraux*, a chief registrar, and four under-registrars. A college of sixty advocates has the exclusive right of pleading in this court, and in the king's councils. The two civil sections have a vacation, from the 1st of September to the 31st of October, but the criminal section always continues sitting.

COUR DES COMPTES, Palais de Justice, Court of the Sainte Chapelle.—This court is the next in rank to that of cassation, and enjoys the same prerogatives. It examines all the principal accounts of the kingdom, and consists of a president, three vice-presidents, eighteen masters of accounts, eighty *référéndaires*, a *procureur-général* of the king, and a registrar. It is divided into three sections, or chambers. The first decides matters relating to the public receipts; the second, such as relate to the public expenditure; and the third, the receipts and expenses of the *communes*. Every year, a committee, composed of the president and four commissioners appointed by the king, examines the observations made by the court during the preceding year. Their report

is remitted to the minister of justice, who lays it before the king.

COUR ROYALE, Palais de Justice.—This court is composed of a president, five vice-presidents, fifty counsellors, twelve auditor-counsellors, a *procureur-général* of the king, four *avocats-généraux*, eleven deputy-advocates, and a registrar. It is divided into five chambers; three civil, one of appeal from sentences for misdemeanours, and one for indictments, exclusive of the Court of Assizes, which holds two sessions monthly, and consists of one section or two, according to the number of prisoners for trial. For the assizes, the keeper of the seals, or the first president appoints a certain number of counsellors as judges. Audiences are given every day, except Sundays and holidays, from nine till twelve. The advocates who attend this court are very numerous. An office for gratuitous counsel to the indigent is open every Tuesday, from one to four, in the library of the order of advocates, at the Palais de Justice. The solicitors or attorneys attached to this court, called *avoués*, are licentiates in law. They have a *chambre* for maintaining their own discipline and regulations.

TRIBUNAL DE PREMIÈRE INSTANCE.—This tribunal is composed of forty-two judges, and is divided into seven chambers, each composed of six judges and two deputy-judges. Of these chambers, five take cognizance of civil matters, and the sixth and seventh, of misdemeanours. With this tribunal is a *procureur* of the king, twelve deputy-procureurs, and a registrar. The audiences for civil affairs are granted every day, except Sundays

and Mondays, between nine and twelve in the morning. The chamber for misdemeanours is open at ten. There are no advocates at the tribunal de première instance, but only *avoués*.

Notaries.—The number of notaries in Paris, who make wills, leases, mortgages, title-deeds of estates, and other deeds, is one hundred and fourteen. They give security to the government, and on retirement, or death, their places can be sold. The *avoué*, or attorney, never transacts business of this kind. The latter can act in a court of law, which a notary cannot. Their chamber of discipline holds a meeting in the Place du Châtelet, every Thursday, at seven o'clock in the evening. On Tuesdays, they sell estates and other real property by auction.

Commissaires Priseurs.—(Appraisers and Auctioneers).—The number of these at Paris is fixed at eighty. They have the exclusive privilege of appraising and selling goods by auction. The annual number of sales at Paris is estimated at five thousand, and their produce at 8,000,000 fr. The chamber of discipline of the *Commissaires priseurs* holds a sitting at No. 3, rue Jean Jacques Rousseau on Sundays, at ten o'clock in the morning, and Thursdays at six in the evening.—This body as well as that of notaries is subject to the jurisdiction of the tribunal de première instance.

TRIBUNAL DE COMMERCE, No. 3, Cloître St. Merry.* The judges of this tribunal are respectable merchants, principally heads of the most ancient

* The *Tribunal de Commerce* will be transferred to the new Exchange when that building is finished.

houses, who are nominated in a general assembly of merchants, and confirmed by the king. The tribunal is composed of a president, eight judges, and sixteen deputy-judges, and has a registrar (*greffier*) and bailiffs (*huissiers*) appointed by the king.

This tribunal holds its sittings every Tuesday, Thursday, and Friday, at eleven for summary causes; and on Monday and Wednesday from twelve till four, for pleadings. Attached to this court are ten officers, called *Gardes du Commerce*, who apprehend such persons as the tribunal decides shall be arrested.

TRIBUNAL OF MUNICIPAL POLICE, Palais de Justice.—The judges of the peace sit here alternately, and decide upon the breach of police regulations where the penalty does not exceed five days' imprisonment, or a fine of 15 fr. Four commissaries of police fulfil the office of counsel for the prosecution.

TRIBUNAUX DE PAIX.—In each municipal *arrondissement* there is a *tribunal de paix*, principally for the adjustment of disputes relative to money matters, which holds its sitting as follows:—First *arrondissement*, No. 33, rue Caumartin; second, No. 3, rue d'Antin; third, Batiment des Petits Pères, Place des Victoires; fourth, No. 4, Place du Chevalier du Guet; fifth, No. 4, rue Thèvenot; sixth, No. 8, rue d'Angoulême, quartier du Temple; seventh, No. 32, rue du Roi de Sicile; eighth, No. 14, Place Royale; ninth, No. 14, rue Beautreillis; tenth, No. 40, rue de Grenelle, faubourg St. Germain; eleventh, No. 24, rue Servandoni; twelfth, No. 22, rue des Bernardins.

CHAPTER V.

MILITARY GOVERNMENT, CIVIL ADMINISTRATION, ETC.

GENERAL STAFF OF THE FIRST MILITARY DIVISION,
No. 1, rue de Bourbon.

STAFF OF THE GARRISON OF PARIS, No. 7, Place
Vendôme.

COURT MARTIAL, No. 39, rue du Cherche-Midi.

NATIONAL GUARDS OF PARIS, General Staff, No. 11,
rue de la Chaussée d'Antin. They form a corps
of 37,000 men divided into twelve legions, and two
squadrons of cavalry; each legion has a staff es-
tablished at the *Mairie* of the *arrondissement* to
which it belongs.

CIVIL ADMINISTRATION.

PREFECTURE OF THE DEPARTMENT, Hôtel de Ville.
The office is open daily from three to four o'clock
in the afternoon, except on holidays. Besides the
duties common to the other prefects of the king-
dom, the prefect of the department of the Seine
exercises for the city of Paris, nearly all the func-
tions of the mayors, except such as relate to the
civil state. He superintends all the public build-
ings and establishments, the edifices devoted to
divine worship, the public works, the streets and
public ways, the military institutions, the excise

duties, the markets, the hospitals, the benevolent institutions, the direct taxes, and the domains of the state. Under him is a council de prefecture composed of five members, and a general departmental council consisting of twenty-four members. The importance of the prefect's functions will be perceived from the official account of his receipts and disbursements in 1822, and a view of the secondary branches under him.

Official Account of the Receipts of the City of Paris in 1822:—Surplus of preceding years, 2,920,000 fr.; product devoted to the liquidation of the extraordinary debt, 3,431,000 fr.; funds devoted to the canal de l'Ourcq, 1,000,000 fr.; interest of arrears, 347,000 fr.; receipts for finishing the new exchange, 228,000 fr.; sale of ground and materials, 233,000 fr.; reimbursement, by the department, of advances for the *cadastre*, 25,000 fr.; gross product of the excise duties, 22,100,000 fr.; gross product of the communal centimes, 307,793 fr.; divers rents, 193,600 fr.; gross product of the *entrepôt* of wine, 350,000 fr.; gross product of the *abattoirs*, 900,000 fr.; gross product of the public weights and measures, 396,000 fr.; gross product of the street and road duties, 108,000 fr.; rents for places in the markets, and for the stations of hackney coaches, etc. 295,500 fr.; product of hydraulic establishments, and the sale of water, 337,152 fr.; divers receipts, 462,250 fr.; gross product of the *Caisse de Poissy*, 1,150,000 fr.; gross product of the indemnities and fines of the national guards, 5,000 fr.; contingent receipts, 20,000 fr.; product of the gaming houses, 7,726,000 fr. Total receipts, 42,535,897 fr.

Expenses of the City of Paris in 1822.—Ordinary expenses authorised by the Prefect of the department, 1,997,740 fr.; ordinary expenses authorised by the Prefect of the police, 397,727 fr.; Prefecture, central *mairie*, 217,550 fr.; *mairies* of the *arrondissemens*, 324,400 fr.; administration of the taxes, 140,530 fr.; public instruction, 250,580 fr.; military service of the garrison, 201,000 fr.; grand *voirie*, 115,300 fr.; direction of the public works, 92,500 fr.; architectural works and keeping up communal establishments, 236,210 fr.; quarries under Paris, 100,000 fr.; worship, 200,000 fr.; festivals and municipal ceremonies, 40,000 fr.; collecting, and divers expenses, 1,481,914 fr.; hospitals, 5,500,000 fr.; Prefecture of the Police, gendarmerie, and fire-men, 5,374,643 fr.; provisions, 800,000 fr.; waters of Paris, 370,000 fr.; contingencies, 30,000 fr.; debt of the city of Paris, 5,905,000 fr.; extraordinary repairs of the Hôtel de Ville, 14,000 fr.; purchase of houses for the *mairies*, 35,000 fr.; purchase and enlargement of edifices devoted to worship, 200,000 fr.; service of the national guards, 499,772 fr.; public ways, 362,750 fr.; repairs of public establishments (including 500,000 fr. towards the new Exchange), 1,494,800 fr.; repairs of communal establishments, 536,480 fr.; sundry expenses, 211,689 fr.; purchases connected with great public works, 600,000 fr.; embellishment of the public ways, 319,000 fr.; works for finishing the markets, 135,000 fr.; do. for the *abattoirs*, 500,000 fr.; do. for the *entrepôt* of wines, 1,000,000 fr.; colleges, 378,200 fr.; barracks of gendarmerie and fire-men, 374,000 fr.; canal de l'Ourcq, 1,000,000 fr.;

expense of extraordinary collections, 146,513 fr. ; extraordinary public fêtes in 1821, 600,000 fr. ; fund of reserve for the prefect of the department, 240,000 fr. ; do. for the prefect of the police, 25,000 fr. ; do. taken out of the product of the gaming-houses, 5,703,439 fr. Total expenses, 42,530,737 fr. Excess of expenses over the revenue, 5,160 fr.

Grand Voirie.—Three inspectors-general and eight commissioners form a bureau, which meets on Tuesday at two o'clock under the presidency of the prefect. The functions of this bureau are to determine the direction of new streets, the improvement and enlargement of old ones, to see that the buildings of Paris are substantially constructed, and to allow or prevent the opening of doors and windows and the repair of walls next the streets. The width of the principal streets is fixed at from forty to sixty feet ; that of cross streets at from thirty to forty feet ; and none are of a less width than thirty feet. For the last thirty years a general plan for enlarging and improving the public streets has been pursued with constancy and uniformity ; no building is allowed to be erected except in conformity to this plan, which by its steady execution will give a new aspect to Paris.

Commission de Répartition des Contributions Directes, No. 8, Place de l'Hôtel de Ville.—Five commissioners are charged with fixing the rate of the direct taxes of the city of Paris, delivering certificates and schedules, and deciding upon appeals for reduction.

Direction des Contributions Directes, Nos. 24, and 26, Vieille rue du Temple.

Inspection Générale des Contributions Indirectes, No. 10, rue des Francs Bourgeois.

Direction des Droits et Entrées de Paris, rue Grange Batelière.

Direction de la Caisse de Poissy, No. 25, rue du Gros Chenet.—This fund pays ready money for all the cattle brought by graziers and salesmen to the markets of Poissy and Sceaux, and the Halle aux Veaux, in consideration of a duty of three centimes and a half per franc, upon the amount of all sales. This duty passes to the funds of the city of Paris, which makes advances to the butchers for twenty-five or thirty days, at the rate of five per cent. per annum, up to an amount fixed for each of them. The number of butchers at Paris is upwards of three hundred and fifty.

Caisse Syndicale des Boulangers, No. 19, rue du Gros Chenet.—This fund is charged to provide for the supply of Paris, and to pay the purchases made for that purpose. The bakers of Paris, 560 in number, are bound to keep constantly a stock of 11,500 sacks of flour at their shops, or in the storehouses of St. Elizabeth. They must also have a stock of 25,000 sacks in the *grenier d'abondance*.

General Council of Management for the Hospitals.—This council, which meets weekly at the Hôtel de Ville, consists of eighteen members, who superintend every thing connected with the hospitals, benevolent institutions, etc.

Direction du Mont de Piété, No. 18, rue des Blancs

Manteaux.—This establishment, which has a dependence at No. 20, rue des Petits Augustins, was created in 1777 for the benefit of the hospitals. It enjoys the exclusive privilege of lending, upon moveable effects, four-fifths of the value of gold and silver articles, and two-thirds of the value of other effects. It is required to be known and domiciliated, in order to obtain a loan for a year, at the rate of one per cent. per month. After this term, the effects pledged are sold by auction and the surplus paid to the borrower within three years from the date of the certificate. Twenty-four commissioners are established in different quarters to receive articles on pledge, which they deposit at the Mont de Piété. In 1821, the profit in favour of the poor was 340,063 fr.

Bureau Central de Pesage, Mesurage, et Jaugeage, No. 46, rue Neuve St. Merry.—The officers of this bureau regulate all sales by large weights, measures, etc. in the markets, wood-yards, boats, wharfs, and other places within the jurisdiction of the police. The fees are paid according to a scale fixed by the government. The officers may be called in by private persons for the verification of weights and measures, or when a dispute arises. Registers taken from their books are valid in courts of justice.

Treasury of the City of Paris, No. 11, rue d'Anjou St. Honoré.

General Receipt-Office of the Finances of the Department, No. 29, rue du Faubourg St. Honoré.

Collectors of the Direct Taxes.—Twenty-four collectors of taxes are employed in Paris, at the rate of one for two adjoining quarters.

Entreprises des Pompes Funèbres, No. 1, rue du Pas-de-la-Mule.—There are no private undertakers in Paris. Every thing used at funerals is furnished by this establishment to families, according to their desire, after a scale of charge regulated by the government. The annual expense of the inhabitants of Paris for funeral processions may be estimated at 1,000,000 fr.; and that of monuments, and the purchase of ground in the cemeteries, at 5 or 600,000 fr. The grant of ground for five years is obtained by application at the *mairies*, and grants for ever at the prefecture of police, bureau des Cultes.

Mairies.—Paris is divided into twelve municipal *arrondissemens*, each headed by a mayor and two deputy-mayors, whose principal functions relate to the civil state. Certificates of birth must be drawn up there within three days after the child is born. Marriages are contracted at the mayors' offices, and are published on Sundays. Certificates of death are drawn up there upon the declaration of two male witnesses, after a physician, at the desire of the mayor, has ascertained the fact of the death and its causes, by visiting the body, which cannot be removed from the place of decease until after this visit. Each *arrondissement* comprehends four *quartiers*. The following list will show the situation of each *mairie*, and the *quartiers* which come within its jurisdiction:—

1st MAIRIE, No. 14, rue du faubourg St. Honoré. Quarters: Tuileries, Champs Élysées, Roule, Place Vendôme.

2d MAIRIE, No. 3, rue d'Antin. Quarters: Palais Royal, Feydeau, Chaussée d'Antin, faubourg Montmartre.

3d MAIRIE, at the *Petits Pères*, near the *Place des Victoires*. Quarters : Faubourg Poissonnière, Montmartre, Mail, St. Eustache.

4th MAIRIE, No. 4, *Place du Chevalier du Guet*. Quarters : Banque de France, St. Honoré, Louvre, des Marchés.

5th MAIRIE, No. 2, *rue Grange-aux-Belles*. Quarters : Montorgueil, Bonne Nouvelle, Faubourg St. Denis, Porte St. Martin.

6th MAIRIE, Abbey of *St. Martin des Champs*, Nos. 208 and 210, *rue St. Martin*. Quarters : Des Lombards, St. Martin des Champs, Porte St. Denis, Temple.

7th MAIRIE, No. 57, *rue St. Avoie*. Quarters : St. Avoie, des Arcis, Mont de Piété, Marché St. Jean.

8th MAIRIE, No. 14, *Place Royale*. Quarters : Marais, Quinze Vingt, Faubourg St. Antoine, Popincourt.

9th MAIRIE, No. 9, *rue de Jouy*. Quarters : Hôtel de Ville, Arsenal, Ile St. Louis, la Cité.

10th MAIRIE, No. 13, *rue de Verneuil*. Quarters : La Monnaie, St. Thomas d'Aquin, Faubourg St. Germain, Invalides.

11th MAIRIE, No. 10, *rue Garancière*. Quarters : École de Médecine, Palais de Justice; Sorbonne, Luxembourg.

12th MAIRIE, No. 262, *rue St. Jacques*. Quarters : St. Jacques, Jardin du Roi, St. Marcel, Observatoire.

The offices of the *mairies* are open daily from nine in the morning till four in the afternoon; but on Sundays and holidays from nine to twelve only. The mayors and deputy-mayors sit everyday from eleven to two.

Direction des Domaines, No. 24, *rue Thèvenot*.

Direction de l'Enregistrement et du Timbre, No. 23, *rue du Bouloy*.

Recette du Timbre Extraordinaire, Hôtel du Timbre, *rue de la Paix*. Stamps are distributed

at forty-six offices situated in different quarters of Paris.

Conservation des Hypothèques, No. 9, rue du Cadran.

Direction des Douanes, No. 1, rue Montmartre.

Direction des Contributions Indirectes, No. 15, rue de Tournon.

Manufacture Royale des Tabacs, No. 29, quai des Invalides.—The quantity distributed by the six hundred bureaux, in 1820, weighed 831,540 kilogrammes, and produced 5,999,276 fr.

Poste aux Chevaux, No. 10, rue St. Germain des Prés.

ADMINISTRATION OF THE POLICE.

PREFECTURE DE POLICE, No. 1, quai des Orfèvres.—The prefect gives audiences at two o'clock on Mondays. The offices for general affairs are open daily, from nine o'clock in the morning till four in the afternoon. The *bureau de sûreté* is open constantly by day and night. The prefect delivers passports and permissions to sojourn; he represses vagrancy, mendicity, tumultuous assemblies, and prostitution; he exercises control over the furnished hotels, and the distribution of gunpowder and saltpetre; he takes cognisance of the occupation of workmen, the places where they labour, and their change of masters, and delivers medals to porters; he causes the most prompt succour to be afforded in case of fire, inundations, and the breaking up of ice. He seizes prohibited goods, and unwholesome provisions offered for sale; verifies weights and measures, and seizes such as are under the standard; affords assistance to drowned or suffocated persons; fixes the price of

bread ; suppresses in the capital all establishments injurious to health ; and superintends the supply of Paris with meat, corn, and other provisions. He exercises vigilance over itinerant dealers ; the safety, lighting, and cleaning of the public ways ; the arrival, station, and unlading of boats upon the Seine ; the baths, hackney-coaches and their drivers, and the brokers, pedlars, and porters. It likewise belongs to him to apprehend and bring to justice all persons accused of misdemeanours or crimes.

Conseil de Salubrité.—This council is held at the prefecture on the first and third Saturday of the month. It is composed of physicians, apothecaries, scientific men, and even veterinary surgeons, who consider upon the means of preserving the public health of the capital, preventing diseases, dangers, or accidents caused by deleterious or injurious substances or emanations, and remedying their fatal influence.

Conseil spécial de l'Administration des Prisons.—This charitable association is formed of the most distinguished personages of the state and the chief magistrates of the capital, who occupy themselves in ameliorating the lot of prisoners, and protecting them against arbitrary vexation.

Bureau de l'Inscription des Ouvriers, Halle aux Draps.—At this office certificates are delivered to workmen, without which they cannot obtain work in any shop or of any master. Their entrance into employment is certified by the commissary of police of their master's residence ; and their quitting it, by the commissary of the bureau de l'inscription.

Bureau de vérification des Poids et Mesures, rue

St. Louis, near the prefecture.—New weights and measures are verified and punched at this office before they can be used in commerce; and inspectors verify every year those already in use by tradesmen. Short weights, etc. are subject to a heavy fine.

Commissaires de Police.—In each of the forty-eight *quartiers* of Paris resides a commissary of police, who superintends its cleanliness and lighting; takes cognisance of misdemeanours; makes the first examination of crimes and offences; delivers passports upon the attestation of two householders, and the certificates necessary for strangers to obtain *cartes de sûreté*, or to have them renewed if lost. The commissaries are in continual contact with the people, and attend to whatever complaints they may have to make. Their residence is known at night by a lantern hung at the door.

Police Centrale et Officiers de Paix.—These are officers whose business it is to discover and prevent whatever may tend to a breach of the public peace. They are authorised to take disorderly persons into custody.

Gendarmerie Royale de Paris. Staff, No. 20, quai des Orfèvres.—This military corps in Paris is composed of six companies of foot and horse, who are charged to watch by day and night, for the maintenance of public order. Their barracks are situated in the rue Mouffetard, the Minimes of the Place Royale, the rue du Faubourg St. Martin, and the rue Tournon. Detachments are stationed at the barriers de l'Etoile, de la Villette, d'Enfer, and du Trône.

Sapeurs Pompiers. Chief station, rue St. Louis, near the prefecture.—A battalion of firemen, consisting of 576 men, is charged with the service of the engines in case of fire. The four companies are in barracks at No. 20, quai des Orfèvres; No. 9, rue Culture St. Catherine; No. 4, rue de la Paix; and No. 15, rue du Vieux Colombier. They have in Paris thirty-seven guard-houses, besides stations at the abattoirs and theatres, and two floating engines. This corps likewise performs military duty.

Secours aux Noyés et Asphixiés.—The most prompt succour is afforded to persons in danger upon the Seine. The witnesses of an accident are bound to afford the first succour, and call the nearest physician or surgeon; or make it known to the nearest military post or commissary of police. A reward of 25 fr. is given to any one that picks up a drowned person who may afterwards be restored; and one of 15 fr., if the efforts of art are fruitless. Forty-nine sets of apparatus for succour are deposited upon the banks of the Seine.

La Morgue, Marché Neuf.—This is a place in which are deposited for three days the bodies of unknown persons who drown themselves, or who meet with sudden or accidental death in the public places. They are laid upon slanting tables of black marble, to which the public are admitted, in order that they may be recognised by those interested in their fate. Their clothes are hung up near them, as an additional means of recognition. If not claimed, they are buried at the

public expense, and the undertaker-general of Paris is bound to furnish a coffin and shroud.

It is disgusting to observe women and children of all ages contemplating the sad remains of mortality here exhibited. Its situation in a market is equally revolting.

Under the direction of the prefect of police is a commissary-general for the supply of combustibles to the capital; an inspector-general of lighting and cleansing the streets; an inspector-general of the river and wharfs; a comptroller-general of the sale of fire-wood and charcoal; an inspector-general of the markets; and a comptroller-general of the Halle au Blé.

CHAPTER VI.

PRINCIPAL COMMERCIAL ESTABLISHMENTS.

CHAMBER OF COMMERCE.—This chamber assembles on the first Wednesday of each fortnight, at the Hôtel de Ville, where the secretary's office is open daily. It consists of fifteen respectable bankers or merchants who are charged to present to the government their views upon the means of ameliorating commerce. They also superintend the construction of public buildings connected with commerce.

EXCHANGE.—The Exchange, which is open daily from two o'clock till four, is the only place authorised by the government for the general meeting of bankers and merchants, for the transaction of business. The negotiation of the public effects, letters of change, and bills upon the account of another, belongs exclusively to the *agens de change*, who cause the price of stocks to be proclaimed according as they effect their negotiations. They, in concurrence with the *courtiers de commerce*, direct the sale, purchase, and brokerage of bullion. The latter are exclusively authorised to intervene in the sale of goods, which they can even sell by auction in case of failure, in virtue of a decree by the tribunal of commerce. Both the one and the other can alone enter within the *parquet* of the Exchange. The agency of an *agent de change* is

indispensable in the transfer of stock. They are responsible for the identity of the proprietor, the authenticity of his signature and that of the papers produced. They are also responsible for the delivery and payment of the effects which they have bought or sold. The legal price of the public effects and goods is determined daily at the close of the Exchange, by the syndics and *adjoints* of the *agens de change* and *courtiers*.

BANK OF FRANCE, rue de la Vrillière.—The Bank of France was formed in 1800. It has the exclusive privilege (for forty years from September 23, 1803) of issuing notes payable to the bearer at sight. This society is composed of 90,000 shareholders headed by a governor, and two deputy-governors, nominated by the king. Its affairs are managed by a general-council formed of fifteen regents, three censors, and a discount-council consisting of twelve respectable merchants, chosen by the share-holders from the different branches of commerce in the capital. Ninety principal clerks, and one hundred and three under-clerks are employed in this establishment. The French bank notes are of 1,000 and 500 francs, and not for any less sum.

The operations of the Bank consist, firstly, In discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures, of merchants or others of undoubted credit. Secondly, In advancing money on government bills, of fixed dates. Thirdly, In advancing money on bullion or foreign gold and silver coin. Fourthly, In keeping an account for voluntary deposits of every kind,

government securities national and foreign, shares, contracts, bonds of every kind, letters of exchange, bills and all engagements to order or to bearer, gold and silver bars, national and foreign coin, and diamonds, with a charge for keeping according to the estimated value of the deposit, which cannot exceed an eighth of one per cent. for every period of six months and under. Fifthly, In undertaking to recover the payment of bills, for the account of individuals and public establishments. Sixthly, To receive in a current account sums entrusted by individuals and public establishments, and to pay the engagements it thereby contracts to the amount of the sums entrusted. Seventhly, In paying the half-yearly dividends to stock-holders.

The Bank is open from nine o'clock till four daily, for the exchange of bills against specie. Discounting days are the Monday, Wednesday, and Friday of every week. The discount is four per cent. per annum. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well-known persons. The *usufruit* of bank shares may be ceded, but the fee simple may still be disposed of. The shares may be *immobilisés*, that is, converted into real property by a declaration of the proprietor; they are then like any kind of real property, are subject to the same laws, and have the same prerogatives. Shares *immobilisés* may be employed for the endowment of a *majorat*.

In 1822 the expenses of the Bank for management, etc. amounted to 896,782 fr. It discounted

commercial effects to the amount of 395,235,471 fr. It paid 2,554 dividends amounting to 37,352,415 fr. During the same year, the Bank received in bills 3,975,186,000 fr.; and issued in bills 3,928,666,000 fr. It received in specie 296,291,000 fr.; and issued 247,883,400 fr. It discounted in *bons royaux* for the Treasury 56,450,000 fr. Its profit during 1822 having been 7,155,411 fr.; and each of its actions on the 30th of January 1823, being worth 1,440 fr. bore a dividend of 79 fr. 50 cents. of which 6 fr. 50 c. are kept in reserve.

COMPAGNIE D'ASSURANCE, No. 104, rue de Richelieu.—Capital 50 millions of francs.

COMPAGNIE D'ASSURANCE MUTUELLE CONTRE L'INCENDIE POUR LA VILLE DE PARIS, No. 89, rue de Richelieu.—The value of the houses and buildings insured by this company was in October 1822, 970,000,000 fr.

COMPAGNIE D'ASSURANCE GÉNÉRALE MARITIME CONTRE L'INCENDIE, No. 97, rue de Richelieu.

COMPAGNIE D'ASSURANCE MUTUELLE CONTRE L'INCENDIE, for the four departments which surround Paris, No. 29, rue de l'Échiquier.

COMPAGNIE D'ASSURANCE MUTUELLE CONTRE L'INCENDIE, for the department of the Seine without Paris, and the department of the Seine and Oise, No. 12, rue Meslay.

COMPAGNIE FRANÇAISE DU PHENIX, rue Neuve des Capucines.—Capital 4,000,000 fr. Property insured on the 1st of October 1822, amounted to 1,100,000,000 fr.

COMPAGNIE D'ASSURANCE MUTUELLE SUR LA VIE DES HOMMES, No. 3, quai Voltaire.

TONTINE D'ORLÉANS, No. 12, rue St. Guillaume.
ADMINISTRATION DES TONTINES, No. 13, rue de Grammont.

CAISSE D'ÉPARGNE ET DE PRÉVOYANCE, No 5, rue de la Vrillière.—In this saving bank deposits are made on Sundays from ten o'clock till two. Sums from 1 fr. to 600 fr. are received, and an interest of five per cent. per annum is allowed. When the sum deposited by an individual is sufficient to produce 10 fr. interest, it is invested in his name in the public funds. Deposits can be withdrawn upon giving eight days' notice.

TONTINE PERPETUELLE D'AMORTISSEMENT, No. 49, rue de Richelieu.

CAISSE D'ÉCONOMIE ET D'ACCUMULATION, No. 5, Place des Victoires.

COMPAGNIE FRANÇAISE D'ÉCLAIRAGE PAR LE GAZ HYDROGÈNE, No. 93, rue du Faubourg Poissonnière.

COMPAGNIE POUR L'ÉCLAIRAGE DE PARIS PAR LE GAZ HYDROGÈNE, by a new process perfected in England, No. 23, rue St. Marc.

CAISSE HYPOTHÉCAIRE, No. 89, rue de Richelieu. The Stock of the Company consists of 50,000,000 francs, divided into 50,000 actions of 1,000 francs each, bearing a fixed interest of six per cent., paid half-yearly; independent of the casual dividends arising from the profits of the Company. When it is considered that its only object is to lend money on mortgage upon real estates, double in value of the amount borrowed, the Establishment must be allowed to answer the two valuable purposes which the act of incorporation had in view, viz. the alleviating the landed and agricultural interests from the hardships of usury, and

affording capitalists a safe and profitable means of investing their money. The shares or actions are negotiated at the Stock Exchange, like other public stock.

ENTREPRISE GÉNÉRALE DE L'ILLUMINATION DE PARIS,
No. 19, rue de Petites Écuries.

SOCIÉTÉ ANONYME POUR L'AMÉLIORATION DES PROCÉDÉS DE VINIFICATION, No. 10, rue Neuve St. Augustin.—Count Chaptal is president of this society. By the process which it adopts, an augmentation of ten or twelve per cent. is obtained in wine, and an amelioration of quality in the same proportion.

ADMINISTRATION DES TROIS PONTS SUR SEINE, No. 26,
rue du Bouloy.

FERME-RÉGIE DES JEUX, No. 108, rue de Richelieu.

ADMINISTRATION GÉNÉRALE DES CANAUX DU MIDI,
D'ORLÉANS, ET DU LOING, No. 12, rue du Doyenné.

ADMINISTRATION DES CANAUX DE PARIS, No. 2, rue
du Faubourg Poissonnière.

ÉCOLE SPÉCIALE DE COMMERCE, No. 143, rue St.
Antoine.

CHAPTER VII.

RELIGIOUS EDIFICES AND ESTABLISHMENTS.

THE department of the Seine forms the extent of the diocese of Paris, which was created a bishopric in the year 250, and an archbishopric in 1694. From the former period to the present time it has been governed by 110 bishops and 13 archbishops, of whom six have been canonized, and thirteen have been cardinals. The clergy of Paris formerly possessed rich endowments, and the number of priests, monks, and nuns was not fewer than ten thousand, or one ecclesiastic in sixty souls. This excessive number has been reduced to two thousand, in which are included an archbishop, three vicars-general, a metropolitan chapter consisting of sixteen canons, twelve rectors, and twenty-five curates (*desservans*). The nomination to vacant bishoprics and archbishoprics is made by the king, upon the presentation of the grand Almoner. The latter confirms at pleasure the nomination made by archbishops and bishops to the vacant offices of vicars-general, canons, and curates in their respective dioceses. He appoints the members of the royal chapter of St. Denis, the dignitaries and chaplains of the religious houses, of the king's household, and the royal hospital des Quinze-Vingts; the Almoners of the royal palaces and of the army and navy. He also presents to the foun-

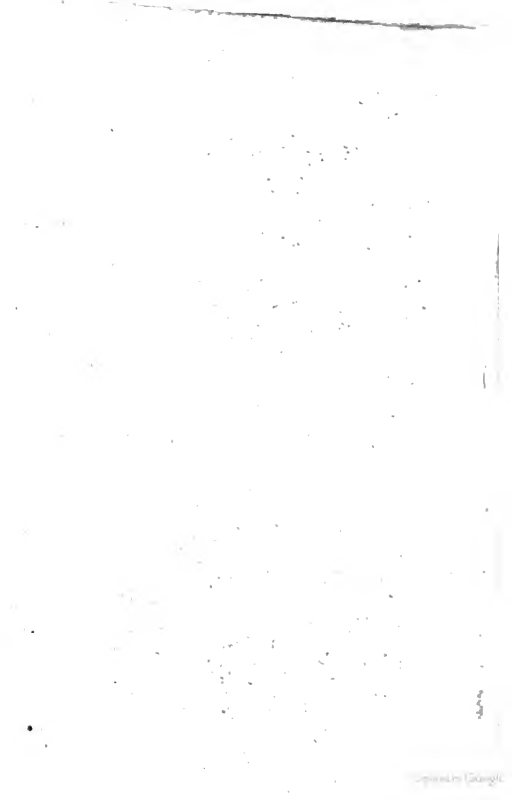
dations in the seminaries, and has at his disposal very considerable funds, including the king's alms.

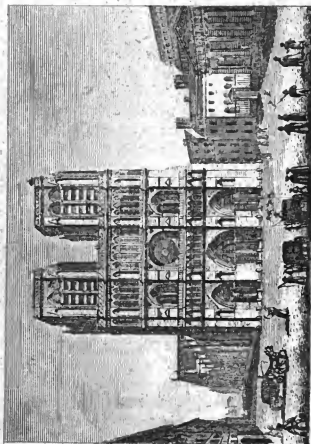
CHURCHES.

No public edifices attest with such certainty the state of the fine arts at the period of their construction, and the taste and civilization of the people who erect them, as those which are dedicated to the worship of the Deity. In the churches of Paris it is easy to distinguish four or five different styles of architecture, which bear the impression of the ages to which they respectively belong. Of the ancient Gothic we have examples in the churches of St. Germain des Prés, which presents the semi-circular arches of the tenth and eleventh centuries; Notre Dame, which bears the character of the middle ages; the Sainte Chapelle, which is a masterpiece for the richness and delicacy of its ornaments; St. Gervais, in which the beauties and defects of the fourteenth century are associated; and St. Etienne du Mont, which is a model of purity, lightness, and good taste. Several of these edifices are disfigured by modern fronts.

The church of St. Eustache may be considered as the transition from the Gothic to the Greek and Roman styles of architecture, as it presents some fine and delicate ornaments unknown in the ancient Gothic.

The churches begun in the reign of Louis XIV, by the celebrated architects of that age, such as Mansart, Leveau, etc., are in the Roman style, degraded by modifications created by the architect's fancy. The churches de l'Assomption, de la Visi-





Dierna sc.

CATHEDRAL OF NOTRE-DAME.

tation, the Val-de-Grâce, the Sorbonne, the Invalides, the Institute,* and some others, may be cited as examples of this style.

The age of Louis XV and Louis XVI exhibits, in the churches of Ste. Gèneviève and the Madeleine, in the magnificent fronts of St. Sulpice and St. Eustache, in the chapel Beaujon, and in the church of St. Philippe du Roule, vigorous efforts to return to a purer and severer style of decoration, less loaded with insignificant details and mannered graces. Here also we may trace the unstable character of the French, who eagerly begin the most important buildings, and abandon them with facility.

Cathedral Church of Notre Dame.

Parvis Notre Dame.

Upon the spot occupied by this structure, a church, dedicated to St. Stephen, was erected in the year 365, under the reign of Valentinian I, upon the site of a Pagan temple.† This was the only church in Paris in 522, at which period it was enlarged and embellished by Childebert, son of Clovis, who added to it a new chapel, which he placed under the invocation of the Blessed Virgin. The present Gothic edifice, one of the largest and most magnificent in France, was begun about the year 1010, by Robert the Devout, son of Hugh Capet, and carried on without interruption for the space of nearly three centuries before it was finished.

* Now used for the meetings of the Institute.

† In 1711 nine large cubic stones, with mythological bas-reliefs and inscriptions, were discovered upon digging under the choir.

The front, which is one hundred and twenty feet in width, is of a grand and noble character; the proportions are well preserved, and the combination of loftiness and ornament seems to indicate that the aim of the architect was to bring into contempt the plain simplicity of Pagan temples. It presents two towers, forty feet square and two hundred and four feet high; and three doors, or porches, of unequal and irregular forms, but richly ornamented. The central porch, and that under the south tower, are adorned with sculpture representing subjects taken from the New Testament; but it is greatly damaged. The porch under the north tower is remarkable for a zodiac, of which eleven signs, each accompanied by its respective attributes, are sculptured round the arch; the twelfth sign, *Virgo*, instead of being placed among the others, is fixed, in much larger dimensions, against the pillar which separates the two doors, and is represented under the figure of the Virgin Mary. The two lateral doors are much admired for the singular workmanship, in hammered iron, with which they are decorated. The scrolls and ornaments of foliage and animals are very remarkable.

Above the porches extends a gallery supported by small columns. In this gallery were twenty-eight colossal statues of the kings of France, which were destroyed at the revolution. Above it is a circular window between the towers, and this is surmounted by a second gallery supported by Gothic columns remarkable for their lightness and elegance.

The portal on the southern side was not begun

till 1257, as appears by an inscription in Gothic characters, still legible, sculptured on each side of the door. It is probable that this portal and the chapels on the north were not finished till the fourteenth century. The sculpture of the portal on the north side represents several events of the Virgin's life, from the birth of Jesus Christ to her Assumption.

The fabric is supported on the outside by flying buttresses of various heights, ornamented with grotesque pinnacles, which are united by three exterior galleries; the first situated above the chapels which skirt the sides, the second above a range of inner galleries; and the third extends round the roof. The rain-water is carried off by a great number of spouts fantastically sculptured.

The roof is formed of a frame of chesnut-wood, covered with 1236 sheets of lead, weighing altogether 420,240 lbs. The length of each sheet is ten feet, the breadth two feet, and the thickness one-sixth of an inch. At the extremity of that part of the roof which is over the choir, a cross of iron gilt has recently been placed, which, with the ball that supports it, is thirty feet in height.

The towers command a fine view of Paris and the surrounding country. They are open to the public, upon giving a few sous to the keeper of the keys, and are ascended by a spiral staircase of 389 steps. They were formerly thronged by numerous visitors anxious to enjoy the extensive prospect; but since an individual committed suicide by throwing himself from the summit, not more than three or four persons are allowed to ascend at the same time. In the north tower there were formerly seven

bells; and in that of the south, two, of immense dimensions, called *bourdons*. None now remain, except one of the latter, which was hung in 1682. It was baptised in the presence of Louis XIV and his consort, and received the name of Emmanuel-Louise-Thérèse. Its diameter and height are each eight feet; it is eight inches thick, and weighs 36,000 lbs. Its clapper weighs 976 lbs.; and the strength of sixteen men is required to ring it.

In front of the cathedral is an area, called *Parvis de Notre Dame*, which was covered with buildings till the year 1796, when Maurice de Sully, sixty-eighth bishop of Paris, purchased several houses and pulled them down, in order to form a suitable approach to the church. Since that period it has been enlarged. In consequence of the progressive elevation of the soil, the pavement of Notre Dame was so much below the level of the *Parvis* in 1748, that it was entered by a flight of thirteen steps leading down to it. In that year the ground was lowered and formed upon its present gentle slope.

The interior disposition and decoration of this church afford some idea of the ancient *basilicæ*, still reckoned among the finest structures of Italy. Its form is that of a Latin cross. Its dimensions within the walls are 390 feet in length, 144 in breadth, exclusive of the space occupied by the chapels, and 102 in height. The walls are of an extraordinary thickness. The pavement is of stone chequered with squares of marble. The Gothic arches, which extend the whole length of the fabric, are supported by 120 plain and 108 fluted columns, each of a single block, which form a double colonnade, and are so well disposed that

the whole body of the church may be seen on entering the west door.

Over the aisles are two rows of spacious galleries, which receive light by a double range of windows: they are used upon grand religious occasions, when company is admitted to them by tickets. The only painted glass possessed by this church are three circular windows: two, at the extremities of the transept, present the figures of saints; in the centre of that on the right are the arms of the chapter, and in that on the left the arms of Cardinal Noailles, archbishop of Paris, who considerably embellished the church. The window over the organ has nothing remarkable.

On each side of the entrance to the choir are two *estrades*, five feet high, of Italian marble, ornamented with *fleurs de lis* of *or moulu* disposed in chequers. Between them is a railing of the same height, of polished iron and brass, gilt, enriched with the monograms of the Virgin and the King. The choir is truly superb. The modern ornaments of it were commenced by De Cotte, in 1669, and finished by his son, in 1714. The pavement is of costly marble; and in the centre is an eagle of brass gilt, which serves as a reading-desk; it is beautifully wrought, and the part which forms the desk represents a lyre supported by three angels; it is seven feet in height, and three and a half in breadth, from wing to wing; and was executed by Vannier, in 1815. The stalls are of brown wainscot exquisitely carved, and terminate near the sanctuary by two archiepiscopal thrones of great beauty. The carved work is by Du Goulon, and represents, on the throne to the right, the martyrdom of Saint

Denis; and on that to the left, the miraculous cure of Childebert at the intercession of St. Germain, bishop of Paris. In the carved work of the stalls are depicted the life of the Virgin, the Passion of Christ, various scriptural facts, and allegorical personages. The subjects are in the following order, beginning at the entrance of the choir on the right: 1st, the Circumcision.—2nd, the Adoration of the Wise Men.—3d, the Nativity.—4th, the Visit of Elizabeth to the Holy Virgin.—5th, the Annunciation.—6th, the Marriage of the Virgin.—7th, the Virgin instructed by Anna.—8th, the Presentation of the Virgin in the Temple.—9th, the Birth of the Virgin.—10th, Christ giving the Keys to St. Peter. On the left are: 1st, the Marriage of Cana in Galilee.—2d, the Contemplation of the Virgin at the Foot of the Cross.—3d, the Descent from the Cross.—4th, the Descent of the Holy Spirit upon the Apostles.—5th, the Assumption of the Virgin.—6th, Religion, in the person of a woman offering incense.—7th, Prudence.—8th, Humility.—9th, Meekness.—10th, the Disciples of Emmaüs. The carving of the stalls is by Du Goulon, Belleau, Taupin, and Le Goupel. The whole is surmounted by an elegant cornice, crowned with eight large paintings by eminent masters of the French school. The following is their order, beginning on the right at the entrance of the choir: the Adoration of the Wise Men, by Lafosse.—The Birth of the Virgin, by Philippe de Champagne.—The *Visitation* of the Virgin, called the *Magnificat*, the master-piece of Jouvenet, who painted it with his left hand, after his right had become paralytic.—The Annunciation, by Hallé.—On the left are, the Presentation

in the Temple, by Louis Boullogne. — The Flight into Egypt, by the same. — The Presentation of the Virgin in the Temple, by Philippe de Champagne, and the Assumption of the Virgin, by Antoine Coyvel.

Beneath the choir a vault was formed in 1711 for the interment of the archbishops of Paris. Formerly the canons and all the priests of Notre Dame were interred in the church; but since the revolution this practice has been discontinued.

The sanctuary is separated from the choir by balustrades of Serancolin marble surmounted by fine marble of Egypt, upon which stand two candelabras of bronze gilt, seven feet high. Some steps of Languedoc marble lead to the sanctuary, the pavement of which is a rich mosaic. The high altar, erected in 1802, is elevated upon three steps of white Languedoc marble, sprinkled with golden stars, and is twelve feet three inches in breadth, by three feet in height. It is composed of eight pilasters of the Ionic order, between the two last of which are pannels of white marble adorned with the monogram of the Virgin. In the centre is a bas-relief by Van Cleve, representing the Saviour laid in the tomb. Above the altar rises a marble pedestal with a door of gilt brass, on which is sculptured the Paschal Lamb. Above this is a gilt cross more than seven feet high. The steps support six gilt candlesticks, four feet eight inches high. Near the altar are two pedestals of white marble ornamented with the arms of France. That on the left supports the statue of Louis XIII, on his knees, offering to God his vow and his crown, by Coustou, jun. The statue on the right represents

Louis XIV performing the same act of devotion, by Coysevox. They are of beautiful execution. The sanctuary is also adorned by six angels, cast in bronze, in 1715, by Roger Chabert. The extremity is occupied by a group in white Carrara marble, representing the Descent from the Cross. In the middle is the Virgin seated, her arms extended, and her eyes raised towards heaven; her knees support the head and part of the body of Christ, and an angel kneeling supports one hand, whilst another holds the crown of thorns. Behind the Virgin rises the cross, over which is hung a shroud. This group, a master-piece of the elder Coustou, was finished in 1723. The arcades of the sanctuary are closed by a railing of polished iron, surmounted by an Etruscan frieze.

On the exterior wall of the choir, over small Gothic arches, there are some curious grotesque sculptures, executed in 1357, representing subjects from the New Testament.

Near the lateral door on the right is the cenotaph of a priest named Jean Yver, ornamented with rude sculpture representing the Last Judgment. He is rising out of a tomb, on which is the figure of a dead body. St. Stephen and St. John are presenting him to the Almighty. In the upper part is Jesus Christ, attended by Angels, holding in his hand a globe, and having two swords issuing from his mouth.

Behind the sanctuary is a newly-built chapel dedicated to the Virgin. It is adorned by a beautiful statue, executed at Rome, by Antonio Raggi, after a model by Bernini. This fine production was formerly in the church of the Carmes, rue de Vaugi-

rard, and is perhaps the best specimen of sculpture in the churches of Paris. In this chapel are two pictures presented by Louis XVIII, representing the Resurrection of the Widow's Son, by Guille-mot, and the Death of the Virgin, by Abel de Pu-jol. The reading-desk of this chapel is of wood, exquisitely carved and ornamented with figures of Faith, Hope, and Charity.

In a chapel, to the right, is a picture of Jesus Christ descending to the abode of the souls of children who have died without baptism, by De-lorme, presented by Louis XVIII. A chapel, dedi-cated to St. Geneviève, is remarkable for the fresh-ness of its decoration. On the left is a chapel, embellished by wainscoting executed in the be-ginning of the sixteenth century, brought from the ancient chapter-room of Notre Dame. It is adorn-ed with figures representing the Apostles and other saints characterized by their respective attributes; they are separated by pilasters adorned with ara-besques.

In a chapel behind the choir is the monument of Henry Claude, Count d'Harcourt, who died in 1769. It was erected in 1776 by his widow, after the designs of Pigalle, and consists of four marble figures, larger than life. The lid of a tomb appears opened by an angel, and the deceased, half issuing from it, stretches his arms towards his consort, who appears to be rushing towards him. Death, inexorable, under the form of a skeleton, an-nounces, by showing his hour-glass, that the time has elapsed. The angel extinguishes his torch, and the tomb is about to close for ever.

A chapel to the left of that of the Virgin contains

a splendid monument by Deseine, in honour of Cardinal Du Belloi, archbishop of Paris, who died in 1806, in the hundredth year of his age. It represents the prelate seated on a sarcophagus, bestowing alms upon an old woman supported by a girl; his left hand is placed on the Gospel, opened at the epistle of St. John, where are the following words : *aimez-vous, supportez-vous les uns les autres, soyez charitables*. Near him appears St. Denis on a cloud, pointing to the cardinal as his worthy successor; in his left hand he holds a scroll containing the names of the cardinal's predecessors, the last four of which only are visible. The draperies are highly finished, the attitudes easy and noble, and the cardinal's head is remarkable for expression and resemblance. In this chapel is a beautiful picture of the martyrdom of St. Hyppolyte, presented by the city of Paris.

The sacristy, built in 1756, after designs by Soufflot, at the expense of Louis XV, is of splendid construction. It contains several relics, among which are said to be part of the Saviour's crown of thorns, and a piece of the true cross, which were formerly deposited at the Sainte Chapelle. Here are also many sacred vessels and ornaments of gold and silver, richly wrought, most of which were given to the church by Bonaparte. Among the ornaments is a splendid sun of gold, presented by his Majesty Louis XVIII, in commemoration of the successful issue of the campaign in Spain, in 1823. The sacristy formerly contained the insignia and dresses used at Bonaparte's coronation; which were presented by him to the church. His Imperial robes were also to be seen here. The

rich dresses worn by the priests, on that occasion, are still used.

The *trésor* of the church may be seen by applying to the Sacristan, to whom it is usual to give a small fee. The high religious festivals such as Easter-Day, Whit-Sunday, the Fête Dieu, etc. are celebrated at Notre Dame with great pomp. Upon these occasions the Archbishop officiates. On the 21st of January a solemn service is performed here and in all the other churches of Paris, for the repose of the soul of his late Majesty Louis XVI. At Notre Dame, the choir is augmented by the choristers of the King's chapel, and the singers of the French Opera House, and the Opera Comique. Midnight mass is also performed here on Christmas Eve, in common with all the churches of Paris. The festivals special to the metropolitan church are, a solemn mass on the day preceding the opening of the legislative session, which is attended by the royal family, and the members of both chambers; and a procession on the 15th of August, in execution of a vow of Louis XIII, in thanksgiving for the pregnancy of his Queen, who had been married twenty-two years, and had no children. The royal family form part of the procession.

Eglise de l'Assomption,

Parish Church of the first *arrondissement*,

Rue St. Honoré.

This church formerly belonged to a community of nuns, called *les Dames de l'Assomption*, to whose convent (now converted into barracks) it was contiguous. It was begun in 1670, after the designs

of Errard, and finished in 1676. In 1802 it became the parish church of the first *arrondissement*, to supply the place of the Église de la Madeleine de la Ville-l'Évêque, which was demolished at the revolution. Hence it is sometimes called *la Madeleine*. The building is of a circular form, and is surmounted by a dome, sixty-two feet in diameter, enriched with gilding, and adorned with paintings by Lafosse, but which are much damaged. The external decoration of the dome is simple and grand. The portico, elevated upon eight steps, and decorated by eight Corinthian columns, crowned by a pediment, bears some resemblance to that of the Pantheon at Rome; an area in front of the church is enclosed with palisades.

This church contains a picture of the Assumption, by Blondel; one, representing the Return of the Prodigal Son; and another, Christ giving the Keys to St. Peter.

A neat plain chapel, dedicated to St. Hyacinthus, contiguous to this church, has recently been constructed for the troops which occupy the adjoining barracks.

St. Louis,

First chapel of ease to l'Assomption,

Rue St. Croix, Chaussée d'Antin.

This small building, constructed in 1780 for a convent of Capucins, has only one aisle. The interior is ornamented with a cornice of the Doric order, and some sculptured arcades which support it; but its great simplicity and fine proportions produce a noble effect. A truncated column of

black marble, surmounted by a cinerary urn of white marble, contains the heart of Count Choiseul-Gouffier. A beautiful picture by Gassier, representing St. Louis visiting his pestiferous soldiers, has recently been presented by the government.

St. Philippe,

Second chapel of ease to l'Assomption,

Faubourg du Roule.

This church, begun in 1769, after the designs of Chalgrin, and finished in 1794, may be ranked among the productions which do honour to the French school.

The portico is formed of four Doric columns, crowned by a pediment. In the interior, six columns of the Ionic order separate the nave from the aisles; the plan is simple, and the entire breadth is about 76 feet. The length, from the columns of the portico to those which decorate the niche at the bottom of the sanctuary, is nearly double the breadth. In the centre of the sanctuary, a beautiful altar of white marble is elevated upon steps. At the extremities of the aisles are two chapels; one dedicated to the Virgin, the other to the Holy Cross.

St. Pierre de Chaillot,

Third chapel of ease to l'Assomption,

Rue de Chaillot.

This old church is supposed to have been originally the chapel of a *château*. It is of Gothic architecture, but contains nothing remarkable.

*St. Roch,**

Parish church of the second *arrondissement*,
Rue St. Honoré.

This church was erected upon the site of a chapel dedicated to St. Roch, built in 1587, upon ground where previously stood a chapel dedicated to the Five Wounds of Jesus Christ.

This chapel, which became parochial in 1633, being found too small for the increasing population, it was resolved to build a more spacious edifice. Louis XIV and Anne of Austria laid the first stone in 1653, after which the works were suspended till 1720, when the celebrated banker, Law, who had recently abjured Protestantism to become Comptroller-general of the finances, gave 100,000 livres for its completion, which, however, was not fully executed till 1740.

The first designs of this church were furnished by Lemercier. It was subsequently continued after those of Robert de Cotte, who also designed the portico. A peculiarity in this church is that it extends from north to south, instead of from east to west, the ground not allowing it to be placed in the latter direction.

The portal is approached by a magnificent flight of steps extending the whole breadth of the church. The front is adorned with two ranges of columns of the Doric and Corinthian orders; but is destitute of that grandeur and dignity which is always produced by a portico.

* Bonaparte struck the name of St. Roch out of the Calendar, to make room for St. Napoléon.

Between the Doric columns, which are six in number, are two statues representing Faith and Hope. The range is bounded by two square pilasters, and crowned by a pinnacle.

The Corinthian range rises in a pyramidal form : and is composed of six columns, surmounted by a triangular pediment, on the summit of which is a cross. The breadth of the front is eighty-four feet, and the height, thirty-one feet three inches.

The interior architecture is of the Doric order. The sculpture is abundant, and the bases of the columns are of marble.

The high altar is detached, and behind it are seen three chapels. The first, dedicated to the Virgin, is of a circular form, and decorated with Corinthian pilasters, surmounted by a cupola, the dimensions of which are fifty-six feet, by forty-seven. It was painted in fresco, by Pierre, and represents the Assumption. The Virgin appears surrounded by four choirs of the heavenly world ; formed of patriarchs, prophets, and holy women of the Old Testament, and by apostles and martyrs of Christianity. It is to be regretted that this magnificent production should be suffered to go to decay. On the altar is a group in white marble, by F. Anguier, which formerly adorned the altar of the Val-de-Grâce. It represents, in full-sized figures, the infant Jesus in the manger, accompanied by the Virgin and Joseph. At the sides of the altar are figures of Prudence and one of the Evangelists, by the same artist. At the entrance are placed, on the right, the Resurrection of the daughter of Jairus, by Delorme, and Jesus blessing little children ; and on the left, Lazarus raised from the dead,

by Vien, and Jesus driving out the dealers from the Temple, by Thomas. Behind the altar is a circular medallion, in which Jesus Christ's appearance to Mary Magdalen is elegantly painted by Le Thiers. In the right aisle are pictures of the Triumph of Mardocheus, by Jouvenet, and St. Sebastian, by Remy. The cupola of the next chapel represents the Triumph of Religion. The third chapel, which is dedicated to Christ Crucified, was constructed in 1753, after the designs of Falconet and Wailly. Its low vault, supported by massive pillars, and the sombre tint of its walls, inspire melancholy and devotion. The figure of Christ, placed in a recess, and receiving from above a dim religious light, is from the chisel of Michel Anguier. To the left is a Descent from the Cross, in plaster, by Deseine, who also executed, in the chapels which surround the choir, eight bas-reliefs representing circumstances of the Passion.

In the third chapel to the left of the principal entrance, is an elegant monument to the memory of the Count d'Arcourt. It presents a cenotaph, surmounted by a Genius triumphing over Time, and bearing a medallion representing the portrait of the count. It also contains the marble tomb of the learned Maupertuis, and a bust of the celebrated Lenotre, who laid out the garden of the Tuileries.

In the chapel opposite, is the magnificent monument of the Duke de Crequi, who died in 1687. It consists of a tomb surmounted by a group of figures which represent that commander dying, and France near him in tears. In the same chapel is the monument of Cardinal Dubois, archbishop of Cambray,

who died in 1725. Its only decoration is a kneeling statue of that prelate. It contains also a fine marble bust of the celebrated painter Mignard. Under the organ is a marble tablet, recently erected at the expense of the Duke of Orleans, to the memory of Corneille, who died in 1684.

In the cross aisles, above two altars, are two of the finest pictures to be seen in the churches of Paris; one, St. Denis preaching the Gospel in Gaul, by Vien; the other, is the Cure of the *Mal des Ardens*, at the intercession of St. Geneviève, by Doyen. At the sides of the principal entrance to the choir are two chapels decorated after the designs of Coustou, junior: each is surmounted by a statue; one, by Falconet, represents Jesus Christ in the Garden; the other is St. Roch, by Boichot.

In a chapel to the left is a picture representing the Nativity, by Ph. de Champagne, and the Resurrection of the Widow's Son, by Stella. In the chapel of Marriages is a group representing St. Joachim and St. Anne. In the chapel of the Font, is a white marble group, by Lemoine, representing the Baptism of Christ. The pulpit is an object of universal admiration. It is of brown wainscot, enriched with gilding. The Four Evangelists, of colossal size, with their attributes, form its base. Above them rises a Genius, who, with outstretched arms, supports the body of the pulpit, the pannels of which are decorated with bas-reliefs. The sounding-board represents a rich white drapery, with a gold embroidered border which is thrown back by an archangel. The railing of the stairs is of polished iron and brass, of exquisite workmanship. This church formerly possessed the monuments of seve-

ral celebrated persons, which were removed during the revolutionary troubles, but have been restored, and may be seen by application to the sexton.

The principal festivals celebrated in this church are, the parochial fête on the Sunday after August 16th (St. Roch's day); Easter Day; Whit Sunday; St. Louis's Day (August 25th); the mass in music, founded by the knights of St. Louis, performed on January 25th; Holy Thursday; and Good Friday. On the latter day, strangers are advised to take their places under the organ, from whence a fine view is obtained of the figure of Christ at the extremity of the church.

Notre Dame de Lorette,

Chapel of ease to St. Roch,

Rue du Faubourg Montmartre.

This small chapel, erected in 1646, has nothing remarkable to recommend it to notice.

St. Eustache,

Parish church of the third *arrondissement*,

Rue Trainée et du Jour.

This church, which is considered the largest in Paris, except Notre Dame, was begun in 1532, upon the site of a chapel dedicated to St. Agnes, but was not finished till 1642. Its architecture is a mixture of the Gothic and Roman styles. The western front is ornamented with a portico begun after the designs of Mansart de Jouy, and continued after those of Moreau, but which still remains

unfinished. It is an unhappy imitation of the portico of St. Sulpice, presenting columns of the Doric and Ionic orders, surmounted by a pediment, above which rise two square towers adorned with Corinthian columns.

The project for building this portico was formed as early as the reign of Louis XIV, and 20,000 francs for its construction were given by Colbert, who told the clergy to let the interest accumulate till such a sum was realized as would defray the expense. In 1752 the principal and interest amounted to 111,147 francs, and the portico was begun in 1754, but the sum was expended before it was completed.

The chapels in the church of St. Eustache contain several pictures, the most remarkable of which are, in the second chapel to the left on entering, the Supper at Emmaüs, by Lagrenée; fourth chapel, Death of St. Monica, by Pallière; sixth, St. Louis engaged in Devotion; eighth, the Institution of the *Sœurs de la Charité*, or St. Vincent de Paul exhorting to Charity; ninth, St. Agnes in prison; tenth, the last Supper. In the chapel of our Lady, behind the choir, is a marble statue of the Virgin with the infant Jesus, by Pigalle; and two Angels in bronze. A bas-relief to the right offers the Presentation in the Temple; to the left, Jesus Preaching in the Temple. This chapel was consecrated by Pope Pius VII, in 1804, as is attested by an inscription on the wall. The next chapel contains a picture of the Martyrdom of St. Andrew; the third, a Portrait of St. Anne; the fifth, a fine picture by Descamps, representing the Conversion of St. Augustin, guided by his mother, who

renders thanks to Heaven and falls at the feet of St. Ambrose. In the nave fronting the chapel of our Lady, are three large pictures, representing, 1st, the Baptism of Christ; 2nd, St. John Preaching in the Wilderness; 3rd, St. Eustatius condemned to death. They were painted and presented to the church by an anonymous female artist.

The interior of the choir is adorned by some fine pictures: the central one is St. Louis receiving the last Sacrament, by Doyen. To the left, the Adoration of the Wise Men, by Carle Van Loo; and Moses in the Wilderness, by Lagrenée. To the right, the Adoration of the Shepherds, by Carle Van Loo; and the Martyrdom of St. Agnes, a copy from the Italian school.

A spacious chapel on the right contains the Baptism of Christ, by Stella; and one on the left, the Healing of the Leper, by Van Loo.

*Église des Petits Pères, or Notre
Dame des Victoires,*

First chapel of ease to St. Eustache,
Passage des Petits Pères.

In 1629, Louis XIII, in thanksgiving for the victories which he had obtained, and particularly for the capture of the town of la Rochelle, after a long siege, founded a convent of Barefooted Augustins,*

* This community were called *Petits Pères*, because two of the most zealous for the establishment of their order in Paris, who were men of small stature, being introduced into the anti-chamber of Henry IV, the king said, "*Qui sont ces petits pères-là ?*" from which time they retained the name.

and built them a church, which he dedicated to *Notre Dame des Victoires*. This church was rebuilt in 1656, after the designs of P. Lemuet, and is remarkable for its simplicity and grandeur. The portal was designed by Cortaud, and at the time of its erection was held in estimation. The interior is ornamented with Ionic columns.

The choir is adorned with seven pictures, by Carle Van Loo, which are placed in the following order: above the altar, the Dedication of the former Church, in which are seen Portraits of Louis XIII and Cardinal Richelieu. To the right of the altar are, first, St. Augustin's Death; second, his Consecration as Archbishop; third, his Baptism. To the left, first, the translation of his Relics; second, his Conference with the followers of Donatus; third, his Preaching the Gospel. The best picture is the Death of St. Augustine. Van Loo presented them to the church, receiving only 600 francs for the canvass and frames.

At the entrance of the choir on the left, is the Conversion of St. Augustine, by Gaillot; and on the right, St. Monica, mother of St. Augustine, beholding in a dream the conversion of her son, by the same artist.

In a chapel to the right of the choir, is a statue of the Virgin; and in one to the left, a statue of St. Augustine, in stone.

The chapel dedicated to *Notre Dame de Savonne* is built entirely of marble, and decorated with Ionic architecture, after the designs of Perrault.

In a chapel to the right of the entrance is a monument to the memory of M. Vassal, a merchant. It presents a cenotaph surmounted by an

obelisk, on each side of which is a weeping figure. Beneath a medallion containing a portrait of the deceased, is the following inscription:

D. O. M.

D. D. Johanni Vassal

Regi, a secretis

Parenti dilectissimo. Viro,
Pietate in Deum, obsequio in

Regem Meritis in Patriam,

Commendatissimo,

Filii Mærentes posuere.

(No date.)

Opposite this chapel is one dedicated to St. Geneviève, which contains the monument of the celebrated composer Lulli, by Cotton. It consists of a cenotaph of black marble, at the base of which are weeping females in white marble. A bust of the deceased is placed above the cenotaph between two genii. In front is the following inscription in gold letters :

JEAN BAPTISTE LULLI,

MORT EN 1687.

In the *chapelle des Fonts* is a remarkably beautiful marble vase for the holy water.

On the tower of this church is the telegraph corresponding with Lille.

Notre Dame de Bonne Nouvelle,

Second chapel of ease to St. Eustache,

Rue Notre Dame de Bonne Nouvelle.

This church, which is not yet finished, promises to be a magnificent structure. Upon its site stood a chapel, which was destroyed in 1593, during the

siege of Paris by Henry IV. It was rebuilt in 1624, but contained nothing remarkable.

St. Germain l'Auxerrois,

Parish church of the fourth *arrondissement*,

Place St. Germain l'Auxerrois.

This church, which was parochial as early as the sixth century, was pillaged and destroyed by the Normans, but rebuilt by king Robert in the beginning of the eleventh century. During the ascendancy of the English at Paris, in 1423, it was almost entirely rebuilt. At a remote period it possessed a school and many privileges. Having become the parish church of the court, much was done to embellish it in different reigns; but most of its ornaments and monuments were removed or destroyed at the revolution.

The portico, begun in 1435, was never carried to its full elevation. It is ornamented with statues, and it is remarkable that at the revolution these were spared, when those of other churches were destroyed. The portico has lately been thoroughly repaired.

The railing of the choir is of beautiful execution. The windows of the transept, and the churchwardens' benches are also worthy of attention. Above the high altar is a picture by Pajou, presented by Louis XVIII, which represents St. Germain, bishop of Auxerre, receiving at Nanterre the vow of St. Geneviève. In a chapel to the right is a picture by Rouget, representing the Adoration of the Virgin. Near the side door is a small picture of St. Louis receiving from the

Archbishop of Sens, at his return from Palestine, the holy Crown of Thorns. The chapels in general are of a mean appearance. In one of them is a monument to the memory of M. Etienne d'Aligre, chancellor of France in 1624. It consists of a tomb of black marble, surmounted by a recumbent statue, holding in the right hand a book, and in the left, the great seal of France. Opposite to it is the monument of Etienne d'Aligre his son, chancellor of France in 1674. It resembles the former, except that the statue is in a kneeling posture. The drapery of both is beautifully executed. At the revolution, these monuments were removed to the *Musée des Monumens Français*. The chapel of St. Louis is remarkable for the style of its architecture.

A rich canopy, valued at 20,000fr., has recently been presented to this church by Louis XVIII.

It was by the bell of St. Germain l'Auxerrois that the signal was given for the massacre on St. Bartholomew's day. The principal festivals celebrated in this church are, the parochial fête on the last Sunday of July; the Eve of St. Louis's day (Aug. 24th), when all the members of the French Academy attend a mass in music, and the President delivers an address; the *Fête Dieu*, when the royal family walk in the procession; Tuesday or Wednesday of Holy Week, when the royal family receive the sacrament; Easter day, and Whitsunday.

*St. Laurent,*Parish church of the fifth *arrondissement*,*Place St. Laurent.*

This church, which at a remote period belonged to a monastery, was destroyed by the Normans, and rebuilt in the fifteenth century. In 1548 it was enlarged, in great part rebuilt in 1595, and considerably repaired and embellished with a portico in 1622. The designs of the high altar were furnished by Lepautre, and the sculpture executed by Guerin. The choir, which is decorated with fine Corinthian pilasters and elegant garlands, was, as well as the chapel of the Virgin, which is worthy of observation, embellished under the direction of Blondel. Except a picture, by Corneil, of St. Laurence admonishing the Roman magistrate, when the Saint is about to suffer death, this church possesses nothing worthy of notice.

St. Vincent de Paul,

Chapel of ease to St. Laurent,

Rue Montholon.

This small but neat chapel is remarkable for having been the burial place of the distinguished philanthropist to whom it is dedicated; and who was canonized in 1737. To the left of the high altar, is a picture, by Pauline Colson, representing St. Geneviève engaged in devotion; the expression of her countenance is highly interesting. To the right is a very inferior picture by the same artist. The celestial regions, a figure of the Al-

mighty and other ornaments, in brilliant gilding, form a striking contrast to the general simplicity of the chapel.

In the choir is a picture of Christ healing the sick, by De Juinne; it contains a fine figure of a girl, extending her arms towards the Saviour. The person of an old man is also worthy of attention; but the principal figure, that of Jesus Christ, is cold and unmeaning.

St. Nicolas des Champs,

Parish church of the sixth *arrondissement*,
Rue St. Martin.

A church which existed upon this spot at a very early period, became parochial in 1176. It was rebuilt in 1420, and enlarged in 1575, at which time the south portal, whose sculpture is highly esteemed, was constructed. Its architecture is in the Gothic style, but the embellishment of the interior is modern.

The high altar is elegant, with regard both to form and ornaments. It stands in a kind of portico, and consists of four black marble columns of the Composite order. The altar-piece, which represents the Assumption of the Virgin, is by Vouet, and the Angels by Sarrazin. The Chapel of the Communion, behind the high altar, is by Boullant. The new chapel of the Virgin is decorated with two pictures, representing the Repose in Egypt, by Caminade (presented by the City of Paris), and the Nativity. It has also a group, by Delaitre, of the Virgin Mary, with the Infant Jesus, treading the serpent under his feet.

In the *chapelle des fonts* is a very inferior picture of Christ's baptism.

In the chapel of St. Vincent de Paul, is a picture of that saint clothing a poor man.

The churchwardens' pew is remarkable for its bold and noble style.

St. Leu,

Chapel of ease to St. Nicolas des Champs,

Rue St. Denis.

In 1235, a chapel of ease of Gothic architecture was erected upon this spot, which, in 1617, became parochial. It was originally dedicated to St. Leu and St. Gilles. In repairing the chapel in 1780, M. Wailly gave it a theatrical appearance, by elevating the sanctuary upon a number of steps. A subterranean chapel has an altar decorated with a fine figure of Christ. A picture by Delaval, representing the Woman taken in Adultery, is possessed by this church.

St. Elisabeth,

Second chapel of ease to St. Nicolas des Champs,

Rue du Temple.

This church was built in 1616, for a community of nuns called *Dames de St. Elisabeth*. The portal is decorated with Doric and Ionic pilasters; the interior architecture is Doric. The choir is painted in fresco, to resemble a portico of Corinthian architecture, which serves for the high altar.

St. Merri,

Parish church of the seventh *arrondissement*,
Rue St. Martin.

This church was, in its origin, a chapel dedicated to St. Peter, near which was a small monastery, where St. Mederic or Merry died in the year 700. The name of St. Merry was first given to it in 820, in consequence of its containing his ashes. Some years after it became parochial; and falling into ruins was rebuilt in the reign of Francis I. Its Gothic architecture is elegant, and it is richly adorned.

The choir, though small, is as elegantly built and ornamented as any in Paris. The walls are covered with beautiful stucco in imitation of red marble, executed by the two celebrated statuaries named Slodtz.

At the bottom of the sanctuary is a representation of the celestial regions richly gilt, having in the midst the sacred vessel in which the host is kept. Beneath is the tomb of St. Merry.

Four chapels at the entrance of the choir contain the following pictures: viz. to the right, the Virgin and Child, by Van Loo, and St. Peter, by Restout. To the left, St. Merry, by Vouet, and St. Charles Borromeo, by Carle Van Loo.

The chapel to the left, on entering the church, possesses a most curious window pane, the painting of which is justly admired. There are many other specimens of painted glass, by Pinegrier, some of which, especially those in the nave, are finely executed.

The chapel of the Communion deserves notice

for its splendid ordonnance and three pictures. One above the altar represents the Communion. To the right, St. Charles Borromeo is seen administering the sacrament to Sufferers in the Plague at Milan, by Colson. To the left, is a Miracle of the Host, by Belle. On each side of this chapel are statues in plaster, upon marble pedestals, the one of St. John, by M. Laitie, and the other, of St. Sebastian, by M. Cortot. Over the lateral doors are bas-reliefs, in stucco, by Slodtz. The pulpit is finely carved.

Notre Dame des Blancs Manteaux,

Chapel of ease to St. Merri,

Rue des Blancs Manteaux.

This church was built in 1687 for a community of nuns, vulgarly called *Blancs Manteaux*, on account of their dress being white. The convent being suppressed in 1790, the church received its present destination. It is ornamented with pictures representing Mary Magdalen at the feet of Christ, and the Miracle of the Loaves and Fishes, by Audran; and a good copy of St. Michael, after Raphael.

St. François d'Assise,

Second chapel of ease to St. Merri,

Rue du Perche.

This church, which belonged to a convent of Capucines established in 1623, is destitute of architectural ornaments, but is extremely neat. To the right of the entrance to the choir is a statue of St. Denis on his knees, and a picture representing the Com-

munion of St. Theresa. To the left, is a picture of Jesus Christ impressing his wounds on St. Theresa, and a magnificent kneeling statue of St. Francis, in Egyptian marble. This statue, which was mutilated at the revolution, has been repaired; and the head alone is valued at 8,000 fr. At the bottom of the choir are two pictures, by Schaffer, recently presented by the government. The one represents Jesus scourged, and the other, St. Louis visiting the multitude afflicted with the plague. In a chapel to the right of the choir is a fine portrait of St. Francis. Behind the high altar is a picture of the Baptism of Jesus, by Gabriel Guerin. It is not one of the best specimens of the French school, but the colouring is tolerable: the figure of the Saviour is bad, and that of St. John has a warlike appearance.

In a chapel to the right of the choir is a fine portrait of St. Francis. In the *chapelle des Fonts* is a small bas-relief under a glass, representing the decollation of John the Baptist.

St. Marguerite,

Parish church of the eighth *arrondissement*,

Rue St. Bernard.

This was originally a chapel, erected in 1625, which became parochial in 1672, and at that period was almost entirely rebuilt. The population of the neighbourhood augmenting, a chapel contiguous to the choir was erected in 1765, after the designs of Louis, and painted in fresco, by Brunetti. This chapel is forty-seven feet in length, thirty in breadth, and thirty-five in height. Its

vaulted ceiling is decorated with caissons, and the pavement is divided into thirty regular tombs. The frieze and architrave form a single bas-relief, on which are painted the Death and Funeral of Jacob, and above the entrance, Adam and Eve driven from Paradise. A picture at the extremity, by Briard, represents souls delivered from Purgatory, and introduced into Heaven by Angels.

This church possesses a large picture by Wafflard, representing St. Marguerite going to martyrdom for refusing to worship the Heathen deities. The figure of the saint is beautiful, and the draperies are well executed. Behind the high altar are the remains of a monument which Girardon the celebrated sculptor erected in the church of St. Landri, to the memory of his wife. It is a beautiful and expressive representation of the Descent from the Cross. An inscription states that it was presented to the church of St. Marguerite by Louis XVIII in 1817. The rector of this church was the first catholic priest who married at the revolution.

It is said that the unfortunate Dauphin, son of Louis XVI, who after the death of his parents was placed under the care of a cobbler named Simon, whose ill-treatment caused his premature death, was buried in the cemetery attached to this church.

St. Ambroise,

Chapel of ease to St. Marguerite,

Rue Popincourt.

This church, erected in 1659, is plain, and possesses nothing remarkable except two pictures re-

cently presented by the government. The one, by M. Lainé, represents our Saviour. In the other, which is placed over the high altar, St. Ambrose is seen rescuing an Arian priest from the fury of the populace. The design and colouring of this picture are extremely beautiful.

Notre Dame,

Parish church of the ninth *arrondissement*.

See p. 67.

St. Louis,

First chapel of ease to Notre Dame,

Ile St. Louis.

Upon the site of this church, a small chapel was erected in 1606, which was enlarged in 1622, and dedicated to St. Louis and St. Cecilia. In the following year it became parochial, under the invocation of St. Louis. In 1664, it was improved and embellished under the direction of Leveau, and subsequently altered after the designs of Leduc and Doucet. The interior sculpture was executed after designs furnished by the painter J. B. Champagne. This edifice is elegant, and its pyramidal belfry, in open stone work, has a singular appearance. Here lie the remains of the celebrated lyric poet Quinault.

The government has recently presented to this church two fine statues by Bra, the one of St. Peter, and the other of St. Paul. They are placed on each side of the high altar, above which is a picture (also presented by the government), by

Vautier, of St. Louis causing those who had died of the plague to be interred.

An inscription to the right of the choir states, that this church was visited by Pope Pius VII in 1805.

St. Gervais,

Second chapel of ease to Notre Dame,

Near the Place de Grève.

This church is of high antiquity, but its origin is unknown. In the reign of Charles VI it was almost entirely rebuilt, and the dedication took place in 1420. The portico was constructed after the designs of Jacques Desbrosses. The first stone was laid by Louis XIII in 1616, and it was completed in 1621. Being obliged to adapt his design to the great elevation of the old church, the architect decorated it with three orders rising one above the other. The first consists of eight fluted Doric columns, of which four project in the centre, and are surmounted by a triangular pediment. A range of the Ionic order are on the same plan as that below; but in the third range only four Corinthian columns appear in the centre, and support a circular pediment.

The vaulted roof of the interior is lofty and bold; and the groinings support ornaments enriched with sculpture. The ceiling of a chapel dedicated to the Virgin is worthy of attention. It also possesses some windows, which, as well as those of the church in general, are very beautiful.

In a chapel to the right of the preceding, is a group of fine execution, from the chisel of M.

Gois, representing the descent from the cross. The splendid mausoleum of the Marquis de Louvois, minister of war to Louis XIV, which was removed from this chapel at the revolution, is about to be restored to its former situation.

In a chapel of the transept dedicated to the Holy Ghost, is an *Ecce Homo*, by Rouget. In the chapel of St. Denis, at the opposite extremity, is the Martyrdom of St. Juliette and her son St. Cyr, by Heim: they were presented by the government, and are entitled to notice.

This edifice being situated in a narrow dirty street, its fine architecture cannot be seen to advantage.



St. Paul and St. Louis,

Third chapel of ease to Notre Dame,

Rue St. Antoine.

This church was begun in 1627 upon the site of a chapel belonging to an adjoining convent of the Jesuits which was founded by the Cardinal de Bourbon in 1582. It was finished in 1641, and Cardinal Richelieu performed the first mass in it in the presence of Louis XIII, the queen, MONSIEUR, and the high personages of the court. The form of it is a Roman cross, surmounted by a dome. The magnificent front, 144 feet in elevation, is decorated with two ranges of Corinthian and one of Composite columns.

Different opinions are entertained upon the effect of this structure. Some think there is too great a profusion of ornaments, others maintain that, from the grandeur of its scale, and the skill

with which the ornaments are placed, it is one of the most beautiful edifices in Paris. The architect was father Derrand, a Jesuit.

The interior is decorated with Corinthian columns, and presents a grand, striking, and harmonious appearance. It was formerly very rich in marble, bronze, silver and gold; and contained some fine pieces of sculpture. Here were deposited the hearts of Louis XIII and Louis XIV; but nothing now remains save their inscriptions. The monument of the great Condé stood near them. On the left side of the choir is a chapel which contains a statue of the Virgin. In the chapel to the right is an *Ecce Homo*. In a spacious chapel on the same side is a statue of St. John, in stone, and statues of St. Peter and St. Paul, in plaster. The chapel opposite is decorated with Corinthian columns of coloured marble, with capitals of bronze gilt. It possesses three groups in plaster, representing the Virgin, with the infant Jesus; on her right is Religion converting an Indian (in allusion to the Mission of the Jesuits in Paraguay), and on her left, the Angel Michael treading idolatry beneath his feet. These groups, as well as the angels above the pediment, are by Audran.

This church was deprived of almost all its ornaments during the revolution. It possesses a good picture, by Smith, representing the lifting up of the brazen serpent in the wilderness.

In front of this church is a spacious but irregular area, with a fountain, called *Fontaine de Birague*, in the centre.

St. Thomas d'Aquin,

Parish church of the tenth *arrondissement*,
Rue St. Dominique.

This church formerly belonged to a convent of Dominicans, founded by Cardinal Richelieu. It was begun in 1683, after the designs of Peter Bullet. The front, rebuilt in 1787 by one of the monks, is decorated with two ranges of columns of the Doric and Ionic orders; but presents a mean appearance. The interior is ornamented with Corinthian columns. The ceiling of the choir represents the Transfiguration, by Lemoine. To the left, on entering, is a fine picture by Guillemot, of the Descent from the Cross, presented by Louis XVIII. On the sides of the choir are two chapels: one dedicated to the Virgin, and the other to St. Vincent de Paul. They are ornamented with statues. Near the chapel of the Virgin, above a side door, is a picture of St. Catherine; and over the door of the vestry, is one of St. Louis. The high altar, adorned with eight marble columns, was executed by Martin, after designs by Lebrun. The conventual buildings now form the *Musée d'Artillerie*.

St. Pierre du Gros Caillou,

First chapel of ease to St. Thomas d'Aquin,
Rue St. Dominique.

This church, recently erected after the designs of M. God, is remarkable for its beauty and simplicity. The portico consists of four Tuscan columns crowned by a triangular pediment. The

interior, which is one hundred and sixty feet in length by seventy in breadth, is decorated with twelve Tuscan columns. The vault is finely ornamented with caissons. The niche in which the high altar stands is embellished in the same style, and surmounted by a demi-cupola.

St. François Xavier,

Or Église des Missions Étrangères,

Second chapel of ease to St. Thomas d'Aquin,

Rue du Bac.

This edifice was begun in 1683, after the designs of Dubuisson. It contains two churches, one being on the ground-floor, and the other immediately above. In the lower part, Divine service is performed on Sundays only. The front has a noble appearance. The high altar is of white marble, and presents three fine bas-reliefs in separate compartments, representing Faith, Hope, and Charity, by Bernard. In the choir is a picture of St. Louis washing the Apostles' feet, by Boulogne; and one representing the Adoration of the Kings, by Carle Van Loo. Adjoining the church is a seminary for instructing missionaries in the sciences and languages necessary for converting idolaters in China and the East. The Abbé Edgeworth, confessor to Louis XVI, was a member of this community.

St. Sulpice,

Parish church of the eleventh *arrondissement*,
Place St. Sulpice.

This church was begun in 1655 upon the site of an ancient chapel, originally dependent upon the abbey of St. Germain des Prés, but which became parochial about the year 1211. The first stone was laid by Anne of Austria, mother of Louis XIV, and the works were not finished till 1733. The architects successively employed were Levau, Daniel Guillard, and Appenord. The magnificent portico was executed by Servandoni, and the erection of the towers was entrusted to an architect named Maclaurin. In 1777 M. Chalgrin was charged to rebuild these towers, which he executed as it regards one of them, but the other is that built by Maclaurin, of which the sculpture was never finished. The front is three hundred and eighty-four feet in breadth, and is ornamented with two rows of fluted Doric and Ionic columns, surmounted by entablatures which extend along the whole line of front. At the extremities rise the two towers, which differ in their styles of architecture. A large pediment placed by Servandoni between the towers, was destroyed by lightning in 1770, and is replaced by a balustrade. On the north tower is the telegraph which corresponds with Strasbourg, and on the south, that which corresponds with Italy. At the foot of the towers are two chapels adorned with nine Corinthian columns; one destined for a baptistery, the other as a sanctuary for the *viaticum*. The ascent to the church is by a flight of sixteen steps.

The entrance on the north side is distinguished by four columns of the Corinthian order, crowned by a pediment, upon which rest four other columns. The entrance on the opposite side corresponds with the preceding, except that the columns are of the Doric order, surmounted by Ionic.

The organ gallery is supported by a peristyle of the Composite order, by Servandoni.

The total length of the building is three hundred and thirty-six feet. The arcades of the nave and the sanctuary are ornamented with pilasters of the Corinthian order, and are covered with marble to the height of five feet.

The choir, built by Gittard, is ninety feet long, and forty-two broad; and its height, from the pavement to the roof, is ninety-nine feet. It is ornamented with windows of beautiful painted glass, representing scriptural subjects. The high altar, situated between the nave and the choir, is a grand and majestic object. It is of marble, and has the form of an antique tomb. The tabernacle represents the ark of the covenant, and is ornamented with twelve candlesticks. It is separated from the nave by a railing of bronze gilt.

At the extremity of the choir, is a chapel dedicated to the Virgin, of whom there is a white marble statue, by Pigalle; the effect produced by this statue, from being placed in a recess lighted from above, is strikingly beautiful. On the altar, of pure white marble, are columns of grey marble, of the Composite order, with gilt capitals supporting a frieze, crowned with several bronze figures. This chapel is also ornamented with gilt festoons over Corinthian pilasters sur-

mounted by entablatures. Above the whole, rises a cupola painted in fresco, representing the Assumption.

A chapel to the right on entering, dedicated to St. Roch, is particularly worthy of attention. It was beautifully painted in fresco, by Abel Pujol in 1821. On the left is represented St. Roch in an hospital at Rome, praying for the healing of those infected with the plague; on the right, that saint is seen dying in the prison of Montpelier, his native town; above the altar is the funeral of St. Roch; and on the ceiling, his apotheosis. In the arches are painted the four cities delivered from the plague, according to the legend, by the prayers of St. Roch.

The next chapel, painted in fresco by M. Vinchon, in 1822, is dedicated to St. Maurice. On the right and left are represented two scenes in the life of that saint. On the ceiling are seen two angels bringing him the palm of Martyrdom. In the arches are the four theological virtues. Above the altar is a fine statue of St. Maurice.

The first two chapels to the left on entering are also painted in fresco. In the first is a good portrait of St. Perpetuus.

In a chapel to the right of the pulpit is a magnificent monument by Slodtz, to the memory of Languet de Gergy, a zealous pastor of this church, who contributed much to its embellishment.

Two pictures presented by Louis XVIII are placed in chapels near the choir; to the right is St. Fiacre, son of Eugenius IV, King of Scotland, refusing the crown which his subjects presented to him after the death of his father, by De Juinne. To

the left is St. Charles Borromeo, during the plague at Milan, carrying away a child which he found lying near its dead parents, by Gaucher. In a chapel on the right is a picture, by Mignard, of St. Michael warring with the Devil. In front of the altar is a medallion representing an angel conducting a child, whose mantle falling negligently discovers the young King, Louis XVII.

At the doors of the church are basins of Egyptian granite for holy water. Those near the nave, are shells of the largest *Tridachna gigas* known; they were presented to Francis I by the republic of Venice, and are placed on rock-work, executed by Pigalle. The pulpit will attract the attention of the observer, being totally supported on two flights of steps. This curious piece of architecture was presented by the late Marshal de Richelieu, as is attested by an inscription on a pedestal.

The meridian of Paris is traced on the pavement of this church, which it crosses from one side door to the other. It was executed by Henry Sully. On the south side of this meridian, is traced the obliquity of the ecliptic, being $23^{\circ} 28' 40''$. It terminates on the north side by an obelisk, bearing this inscription: *Gnomon astronomicus ad certam Paschalis Equinoctii explorationem*; another inscription ascribes the measurement of this meridian to P. C. Cl. Le Mounier, of the academies of Paris and London, in 1743.

The subterranean vaults of St. Sulpice are remarkable for their extent, and give an idea of the ancient catacombs.

St. Germain des Prés,

First chapel of ease to St. Sulpice,

Place St. Germain des Prés.

Before the revolution, this church belonged to one of the most ancient and celebrated Benedictine abbeys in France. Its founder, Childebert, son of Clovis, erected it on the site of an ancient Roman temple. It was first dedicated to the holy cross and St. Vincent, but St. Germain, bishop of Paris, being interred in one of its chapels, became its patron saint. It was rebuilt by the abbot Morard in 1004, but the works were not completed till 1163. The only part that remains of the edifice erected by Childebert, is the great tower or steeple at the end of the church. In the interior, the sculpture of the capitals bears marks of high antiquity. They all are different, some appearing to be in the Egyptian and others in the Greek style; but the greater part are Gothic. These have lately undergone repair, but the forms of the ancient sculpture have been strictly adhered to.

In this church were buried several kings of the first race, and many princes and illustrious men. The principal altars, which were destroyed at the revolution, have been restored, and the church has recently been thoroughly repaired. In the chapel of the Virgin, behind the choir, was an altar of which the first stone was laid by Pope Pius VII. It has been removed to an adjoining chapel, and the high altar now occupies its place.

On the right of the central door is a magnificent chapel dedicated to St. Margaret, of whom there

is a fine statue over the altar, by Bourlet. The Corinthian order which prevails in the chapel produces a remarkably fine effect.

In the chapel of St. François de Sales, the remains of Mabillon, Descartes, and J. Bernardin de St. Pierre have been replaced. In a chapel opposite lies the celebrated Boileau. Two pictures presented by the government adorn this church; one represents St. Germain, after having given to the poor all his goods, receiving gifts from King Childebart, by Steuben; and the other, Jesus preaching on the mountain, by Mademoiselle du Derchaux. There are also some good pictures by Cazes Bertin, Leclerc and Verdier.

The organ of this church is very fine.

St. Severin,

Second chapel of ease to St. Sulpice,

Rue St. Severin.

From the earliest period of the French monarchy there existed on this spot an oratory and cells, where St. Severin, a hermit, conferred the monastic habit upon St. Cloud. In the ninth century, the Normans destroyed the monastery. The church became parochial about the middle of the eleventh century. The present edifice was begun in 1210, finished in 1495, and repaired in 1684; when the high altar was adorned with eight marble pillars of the Composite order, after the designs of Lebrun, who charged Tuby with the execution of the subordinate sculpture. Etienne Pasquier, a celebrated lawyer, poet and historian, who died in 1615, the brothers St. Marthe, and the

learned Morery, were interred in this church. In St. Peter's chapel are two pictures presented by the government; representing the Death of Sapphira, by Picot, and St. Peter healing the Lame Man, by Palliere. Although this church was converted into a magazine during the reign of terror, the architecture and windows are in good preservation.

St. Étienne du Mont,

Parish church of the twelfth *arrondissement*,

Rue de la Montagne St. Geneviève.

This church was originally a chapel for the use of the vassals of the royal abbey of St. Geneviève, to which it was contiguous. To preserve it from the jurisdiction of the Bishop of Paris, which did not extend over this abbey, the church of St. Etienne had no outer door, but a passage led to it from the church of St. Geneviève.* The church of St. Étienne, built in 1222, was successively repaired and enlarged in 1491, 1538, and 1616. The porch was erected in 1610, at the expense of Queen Margaret, consort of Henry IV, who laid the first stone. The lofty vaults of this fabric are supported by such slender pillars that it has been sought to conceal their excessive smallness by a narrow gallery, placed at one-third of their elevation, and bordered by a heavy balustrade. The stone skreen is of an extraordinary form; and the stairs leading to it seem to be borne in the air by a kind of basket-work. Above

* The old church.

the high altar is an elegant shrine, containing some relics of St. Geneviève. The pulpit is particularly worthy of attention. It was carved by Lestocard, after the designs of la Hire, and presents a colossal statue of Samson supporting the enormous mass of which it is composed. In one of the chapels is the ancient tomb of St. Geneviève, which stood formerly in the old church. On the left of this chapel is a picture by Largilliere, presented by the city of Paris to the ancient church of St. Geneviève, upon the cessation of a famine which desolated the capital for two years. The saint is represented in glory; below are the *prevot des marchands*, and the city officers in full costume, followed by a great number of spectators, among whom are portraits of Largilliere himself and the poet Santeuil. In this chapel is some beautiful painted glass, executed by Pinagrier, representing the stoning of Stephen. The same subject is given in a picture over the entrance. This church also possesses some curious pictures representing the cures wrought by the intercession of St. Geneviève. In one, Louis XIII is the most conspicuous figure, and near him is a portrait of Louvois, minister of war. A door to the left of the choir leads to a low gallery round a court, the windows of which are adorned with brilliant and highly finished paintings.

Behind the choir, is a chapel dedicated to the Blessed Virgin, in which are the humble monuments of Racine and Pascal, with inscriptions above them on the wall. In this church were also interred the learned Tournesfort, Lesueur, the celebrated painter P. Perrault, brother to the

architect, the eloquent Lemaitre, and the abbé de Sacy.

An old tower, towards the rue de Clovis, and the buildings occupied by the college d'Henri IV, are all that remain of the once splendid and renowned abbey of St. Geneviève.

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St. Nicolas du Chardonnet,

First chapel of case to St. Etienne du Mont,

Rue St. Victor.

Upon the site of this church stood a chapel, which became parochial in 1243: its reconstruction was commenced in 1656, and finished in 1709, except the portico, which is not yet begun. Its architecture is in good style, and it is rich in marble and paintings, many of which are by Lebrun. Near the entrance of the sacristy are two pictures representing the Martyrdom of the Maccabees, and St. Francis de Sales receiving the last Sacrament. In a chapel of the choir is a portrait of St. Charles Borromeo, by Lebrun. In the *chapelle du Saint Sacrement* is the Supper of Emmaus, the Manna falling in the Wilderness, and another Miracle of Moses, by Lebrun. In another chapel are St. Victor suffering his foot to be cut off, and a portrait of St. Theresa. In the chapel of the Virgin are the Descent from the Cross, and the Annunciation. In an adjoining chapel is the portrait of St. Clair. In the choir are two small pictures, one representing St. Medard, and the other the apprehension of Christ. In the chapel of St. François de Sales, is a good portrait of that Saint

in a medallion. In the chapel of St. Charles is the monument of Lebrun, in the form of a pyramid surmounted by his bust. At the base are two figures in a sitting posture, and between them an inscription. This beautiful group was executed by Coyzevox. On the left is the monument erected by Lebrun to the memory of his mother. She is represented in a recumbent posture lifting up her tombstone, and looking towards heaven. A picture, representing the Daughter of Jairus raised to Life, has been presented by the government, and another, of Christ upon the Mount of Olives (by Detouches), by the city of Paris. The remains of Santeuil, the celebrated Latin poet, have been placed in this church, with the tomb that covered them at the abbey of St. Victor. His epitaph was composed by Rollin.

St. Jacques du Haut Pas,

Second chapel of ease to St. Etienne du Mont,

Rue St. Jacques.

This church was begun in 1630, upon the site of one erected in 1584. The first stone was laid by Gaston of Orleans, only brother of Louis XIII. When the choir was built, the works were suspended for several years, but were afterwards resumed by the munificence of Anne de Bourbon, Duchess of Longueville, whose entrails were deposited in the church. It possesses a good picture of the entombing of Christ, by Degeorge. Cassini, the celebrated astronomer, was buried here, as also the Abbé de St. Cyran, whose epitaph is preserved in the sanctuary; the learned Lahire, and the virtu-

ous Cochin, rector of the parish, who sold his furniture and even his library to found an hospital for his indigent parishioners.

St. Medard,

Third chapel of case to St. Etienne du Mont,
Rue Mouffetard.

As early as the twelfth century, this was the parish church of the village of St. Medard, in which it was situated. It was repaired and enlarged in 1561, 1586, and 1655, and is remarkable for its Gothic architecture. In 1784 the interior was embellished and the high altar erected after the designs of Petit-Radel, who also rebuilt the chapel of the Virgin. The celebrated advocate Patru, called *the French Quintilian*, Nicole, the moralist, and the once famous deacon Paris, were interred here. The miracles said to be performed at the tomb of the latter, in the reign of Louis XV, gave rise to the sect of the *Convulsionists*, whose excesses were carried to such a pitch, that the government was under the necessity of interfering.

St. Geneviève, or Panthéon,

Rue St. Jacques.

Clovis, the first christian king, at the solicitation of Clotilda the Queen, and St. Geneviève, founded near his palace, upon the Mons Leucotitius, a church, which was consecrated by St. Remigius, and dedicated to the apostles Peter and Paul. To the church, a community of secular canons was afterwards attached, and in process of time their



Paris &c.

PANTHEON OR CHURCH OF STE. GENEVIEVE.



house became a celebrated abbey. St. Geneviève dying on the 3d of January, 512, was buried in the church, which was thenceforward placed under her invocation, and she became the Patron Saint of Paris.

The church of St. Geneviève having fallen into ruins, determined Louis XV to erect one near it upon a large and magnificent scale. Designs presented by Soufflot were adopted, and, on the 6th of September 1764, the king laid the first stone. The preparatory works occupied a period of seven years.

The plan of this church consists of a Greek cross, three hundred and forty feet long, including the portico, and two hundred and fifty broad ; in the centre rises a dome sixty-two feet eight inches in diameter, originally supported in the interior by four pillars, so light that their bulk was scarcely perceptible among the columns which sustain the four naves. The same lightness prevails in the vaults of the building where dormer windows were contrived, which give them the appearance of the Gothic style, and shed a favorable light upon the delicate sculpture which abounds in the edifice. The height of the principal vault from the beautiful stone and marble pavement, is one hundred and seventy feet. The interior is adorned with one hundred and thirty fluted columns of the Corinthian order, supporting an entablature of which the frieze is ornamented in foliage. Above, are galleries skirted with balustrades. The spherical vaults of the temple are adorned with bas-reliefs. The portico is composed of twenty-two fluted Corinthian co-

lums, fifty-eight feet in height, including the bases and the capitals, and five feet and a half in diameter, which support a triangular pediment, one hundred and twenty feet in breadth, by twenty-four in height. In the tympanum is a bas-relief in bad taste, representing a cross in the midst of clouds. Upon the plinth is the following inscription:

D. O. M. SUB INVOC. S. GENOVEFÆ. LUD. XV DICAVIT,
LUD. XVIII RESTITUIT.

The dome which crowns this building is a noble object. It is surrounded by thirty-two Corinthian columns, and presents the appearance of a circular temple, above which rises a cupola, surmounted by a lantern, and terminated by a ball and cross of bronze gilt, exquisitely wrought. The ball is five feet in circumference, and the cross fourteen feet and a half in height. Round them is an ornamental railing of the same metal. The total height of the dome is two hundred and eighty-two feet. When the church was nearly finished, several fractures appeared in the pillars which supported the dome, and this edifice, which had cost fifteen millions of francs, was threatened with destruction. It then became necessary to replace the light and graceful columns by solid masses ornamented with pilasters. The windows were also walled up, in order to increase the solidity of the building.

Under the pavement is a vast sepulchral vault. Two doors, situated at the entrance of the chancel, and a double flight of steps lead to a chapel, which occupies the entire space under the eastern nave,

Twenty columns of the Tuscan order, 18 feet high, support the elliptical vault. A sombre light penetrates among the pillars through loop-holes. At the bottom is a door leading to the vaults. Under the dome are two galleries, inscribed one in the other, in the manner of labyrinths. In the centre is a circular area twelve feet in diameter, in which tombs are placed. In this spot an echo repeats distinctly whatever is uttered, and a slight blow produces a report like that of a cannon. Three galleries extend beneath the other naves; and six vaults, a spacious room, and a gallery occupy the space beneath the gallery stairs, the portico, the steps and the lateral doors. Each vault is closed by an iron gate, over which is the ancient Greek monogram of Jesus Christ and the first and last letters of the Greek alphabet, Λ and Ω . At the revolution, the destination of this grand edifice was changed. In 1791, the National Assembly decreed that it should be consecrated as a place of burial for the French who had shed lustre upon their country by their talents, virtues or achievements. M. A. Quatremere was charged to convert it into a French Pantheon. The symbols of a Christian temple gave place to others more appropriate to its new destination. It underwent several alterations both within and without. In the frieze of the portico was placed this inscription, in bronze, composed, it is said, by M. Pastoret:—*Aux grands hommes la patrie reconnaissante*. By the same decree, Mirabeau, then lately dead, was declared worthy of this honour, and the National Assembly attended his obsequies. The same year the remains of Voltaire and Rousseau were transported with great pomp to the Pantheon. In 1806, Bonaparte ordained that the Pantheon should be completed, and restored to Divine worship, under the invocation of St. Geneviève; but it was not intended to change the destination given to it by the National Assembly. Among the persons deposited in this church, the principal, besides those before mentioned, are the mathematician Lagrange, the Dutch admiral De Winter, the celebrated navigator Bougainville, Marshal Lannes (Duke de Montebello), and Vice-Admiral Thevenard.

The tombs of Voltaire and Rousseau have been removed from their original situation since the restoration, and placed in an obscure vault. The church of St. Geneviève was consecrated on the 3d of January 1822, by the Archbishop of Paris, and divine service is now performed in it. It is neither a parish church nor a chapel of ease, but is supplied by missionaries. The bas-reliefs and ornaments representing modern philosophy, with which the church was embellished when it was converted into a Pantheon, are partly destroyed and replaced by emblems of religion and royalty. The painting of the dome is by Gros, who received 100,000 fr. for his labour, and was created a baron upon a visit made to the church by Charles X. It is a magnificent composition, extending over a superficies of 3256 square feet. Upon the lower part are four groups, united together by figures of Angels and other emblems, each of which represents a Monarch of France, who by the lustre of his reign or the influence of his age formed an epoch in the history of the country. The first is Clovis, who, at the voice of his Queen Clotilda, embraces christianity. The next is Charlemagne with his Queen: both are in an attitude of devotion, and the King holds in his hand a globe, the symbol of empire. The third group is St. Louis, who shows to his consort the fruit of his labours in the cause of religion; Angels bear before him the standards of his two crusades, and on his left is a crown of thorns upon a cushion. The fourth represents Louis XVIII, accompanied by the Duchess of Angoulême, protecting with his sceptre the infant Duke of Bordeaux; two Angels hold open near him the tables of the Charter, and throw afar the funereal crape with which the cradle of the young Duke was surrounded. All these august personages appear to render homage to St. Geneviève, who is descending towards them upon a cloud. In the heavenly regions are seen Louis XVI, Marie Antoinette his Queen, Louis XVII, and Madame Elizabeth. A gleam of light at the loftiest point indicates the abode of the Deity. The chief festivals celebrated in this church are Jan. 3 (St. Geneviève's Day; Nov. 26th (Paro-

chial fête); Easter; Whitsunday; and the Fête Dieu. Upon these occasions the archbishop of Paris generally officiates.

To visit the vaults and ascend the dome, application must be made to the *Concierge* in the small wooden lodge at the corner of the steps. They are open to the public from ten o'clock in the morning till six in the evening.

Chapelle Expiatoire,

Rue d'Anjou, St. Honoré.

The spot upon which this chapel is erected was originally a burial ground dependent upon the parochial church de la Madeleine. Upon the execution of the unfortunate Louis XVI and his queen, in 1793, they were here interred. At the restoration in 1814, it was decreed that the royal remains should be disinterred and deposited in the abbey church of St. Denis, and that an expiatory chapel should be erected upon the spot from whence they had been removed. This chapel, after the designs of Fontaine, forms a parallelogram one hundred and sixty-eight feet in length, by ninety-three and one-half in breadth; it is surmounted by a dome of stone, sculptured in scales, with a demi-cupola on each side, presenting the same ornaments. Two covered galleries, which, with the portico, form a projecting body, consist each of nine arcades, closed by iron gates. Under the arcades are tombs, surmounted by white marble medallions encircled by cypress and poppies, and tablets with inscriptions. At the extremities of

the galleries are two large cippi, bearing funereal ornaments, and the inscription—

Has ultra metas quiescunt.

The roof of the galleries is ornamented with garlands of cypress and other emblems. The principal entrance is in the form of a tomb, and leads, by sixteen steps, to a vestibule situated at half the height of the galleries; a second flight of steps conducts to a platform, from which rises the portico, consisting of four Doric columns, supporting a pediment. Twelve steps lead into the chapel. The interior of the dome and cupolas is ornamented with roses; through the centre of the former light is admitted by a window of coloured glass. The pavement is formed of various coloured marble, wrought in mosaic work to correspond with the roof. Around the chapel are fifteen niches, destined to receive statues of the most distinguished victims of the revolution. From this spot a double staircase leads to a subterranean chapel, in which will be placed a monument to the memory of Louis XVI and Marie Antoinette. The effect of the building, although of small dimensions, is highly imposing, and cannot fail to produce interesting associations in the mind of the beholder. A hedge of cypress conceals it from the view on entering from the street, and forms a square which accords with the destination of the building.

*La Madeleine,**Boulevard de la Madeleine.*

In the middle of the eighteenth century, a church situated in the village of the Ville-l'Evêque* being found greatly inadequate to the extent of the population of the neighbourhood, it was determined to demolish it and erect a new one in front of the rue Royale, in order that it might be a magnificent object from the Place Louis XV. The first stone was laid in 1764, and between that period and the revolution, the plan was several times changed, and the works suspended.

Bonaparte having formed the project of converting this building into a TEMPLE OF GLORY, where the names of military heroes would have been inscribed on tablets of massive gold, the whole edifice was taken down, and the present one, in the form of a Roman Temple, was begun in 1806. The execution of this project was interrupted a few years after by political events. A royal ordinance of the year 1816, decreed that this edifice should be completed, in order to place in it expiatory monuments to Louis XVI and his queen, Louis XVII and the Princess Elizabeth.

The building is now going on ; its effect, when finished, will equally excite the admiration of the scientific, the man of taste, and the uneducated eye.

* Now annexed to Paris.

*Tower of St. Jacques de la Boucherie,
Rue St. Jacques de la Boucherie.*

The church, of which this tower is the only part that remains, is first mentioned in a bull of Calixtus II, dated 1119, as a chapel dedicated to St. Anne. In the reign of Philip Augustus it became parochial, and continued to exist till 1801, when, being in a state of complete decay, it was taken down, and a mart for old clothes, called *Cour de Commerce*, formed upon its site.

The tower is a monument of the true and most fantastic style of Gothic architecture, and its height exceeds that of the towers of Notre Dame. It was built by order of Francis I, and cost only 1,500 fr. The statues of the Four Evangelists, with which it is decorated, were executed for 25 fr. It is substantially built and is in a perfect state of preservation; but it is to be regretted that some houses have been built at its base. This tower is used as a shot manufactory by M. Moulin, who, for a small fee, allows visitors to ascend its summit, from whence an extensive view is obtained. M. Moulin requires that application should be made immediately to himself, and no person is permitted to inspect the manufactory.

PROTESTANT CHURCHES.

Paris contains three churches dedicated to the protestant worship. Divine service is also performed every Sunday at a quarter past eleven o'clock, in a chapel at the British Ambassador's residence. By an arrangement effected by Sir

Charles Stuart with the French government, all the places in France where divine worship is performed according to the rites of the Church of England are placed under the direction of the British Consuls, subject to the control of the Ambassador.

The Oratoire,

Rue St. Honoré.

This church was built for the *Prêtres de l'Oratoire*, in 1621, by Lemercier, on the site of the Hotel du Bouchage, which had previously belonged to the Duchess de Montpensier, and the beautiful Gabrielle d'Estrées. The regularity of the architecture, and the exact proportions of the Corinthian order which reign throughout the building, have been much admired. The congregation of the *Prêtres de l'Oratoire* was suppressed in 1792; and for several years the church served for the public meetings of the *quartier* where it stands. In 1802 it was ceded to the protestants of the confession of Geneva, who now celebrate their worship in it, conjointly with the members of the Church of England. Service is performed in French every Sunday at noon; and in English by the chaplain of the embassy, at three in the afternoon. The sacrament is administered on festivals, and on the first Sunday of the month, at ten in the morning. There is no salary attached to the duties, and the expenses of the church are defrayed by voluntary subscription. The chaplain gives for the use of this church 1,000 francs a year, to be distributed to poor French Protestants.

In the *chapelle des Ecoles*, adjoining the *Oratoire*, a sermon is preached at two o'clock on Sundays, by the Rev. Mark Wilks, a Protestant dissenter, formerly of Broad Street Chapel, London.

The Visitation,

Rue St. Antoine.

This small church was built by F. Mansart, in 1632, for the *Dames de la Visitation*. Its appearance is pleasing, and it gave to the nephew of Mansart the idea of the magnificent dome of the Invalides. The dome is supported by four arches, between which are Corinthian pilasters crowned with a cornice. It now belongs to the Calvinists. Service is performed here in French on Sundays and festivals, at eleven o'clock in the morning.

The Lutheran Church,

Rue des Billettes.

This church formerly belonged to a convent of Carmelite Friars, and was built in 1754, after the designs of *Frère Claude*, a Dominican. In 1790 the convent was suppressed, and in 1808 the church was bought by the city of Paris, and given about four years after to the Protestants of the Augsburg Confession. The building is on a small scale, and altogether without taste. Service is performed every Sunday, at twelve, in French and German alternately. A school on the Lancasterian plan for children of both sexes has been established at No. 18, in the same street, to which visitors are admitted from ten o'clock in the morning till three in the afternoon.

JEWISH SYNAGOGUES.

The Jews have in Paris a central consistory, and two synagogues, which are situated at No. 17, rue Notre Dame de Nazareth; and No. 3, rue St. André des Arts. The former may be seen daily at half-past seven o'clock in the morning, or five in the evening.

SEMINARIES.

See Public Schools.

CONVENTS.

Monastic vows were abolished by the Constituent Assembly, and have not since been re-established by any positive law. Permission, however, is given to make vows for a few years. Upon this principle, several female communities have been formed in Paris since the revolution, which subsist principally upon their own resources. The following is a list:

The *Dames Benedictines de l'Adoration perpetuelle du St. Sacrement* have a convent at No. 12, rue St. Geneviève, which has an extensive boarding school, receives poor infirm nuns, and affords gratuitous instruction to children.

A second convent of the same order was established at the Temple, No. 89, rue du Temple, by the late Princess Louisa de Condé, for the expiation of profanation and the instruction of youth. The name of this convent reminds us of the religious and military order of the Knights Tem-

plars, founded at Jerusalem, in 1118, the persecution of whom occupies an important place in the reign of Philippe le Bel. This was their principal establishment in France.

Before the revolution, the Temple consisted of two distinct parts, viz. the enclosure of the Temple, properly called, and the palace of the grand Prior. The former was private property, and consisted of several hotels with gardens, and many inferior dwellings for tradesmen and artisans; and also for insolvent debtors, who took refuge at the Temple to avoid arrest, it being a privileged place. As a considerable trade was carried on here, the rotunda or bazaar, surrounded by porticoes, was constructed in 1781, to increase the revenues of the grand Prior.

The church of the Temple was demolished at the revolution, when the order of St. John of Jerusalem was suppressed, and upon its site and some ground contiguous was formed the *Marché au vieux Linge*.

The palace of the grand Prior is all that now remains of the ancient Temple. It was built about the year 1566, by Jacques de Souvré, grand Prior, after the designs of Delisle. The Chevalier d'Orleans, who was afterwards invested with that dignity, caused considerable repairs to be made to his palace, in 1721. In 1812, it was repaired and embellished with the design of converting it into a residence for the *ministre des cultes*. The front is decorated with a portico formed of Ionic columns. On each side is a fountain in the form of a pedestal, surmounted by a colossal statue by Pujol. The statue on the right represents the

Marne, and that on the left the Seine. The front towards the court is decorated with eight coupled Ionic columns, above which are stone figures of Justice, by Dumont; Hope, by Lesueur; Abundance, by Foucou; and Prudence, by Boichot.

Upon the restoration, when the Temple was given by Louis XVIII to the Princess de Condé, to be converted into a convent, it underwent considerable alterations, and a new chapel was erected between the palace and the *Marché du Temple*. The front is ornamented with a portico formed of Ionic columns, surmounted by a triangular pediment, in the tympanum of which are sacred and royal emblems. On each side of the door is a niche for a statue. The interior of the chapel is decorated with architecture of the Ionic order. The high altar is remarkably splendid, and is ornamented with two pictures by Lafond, one representing St. Louis, and the other St. Clotilda. On the left is a copy of the Holy Family, presented by the government. On the right is a railing which separates the nuns from the public, who are admitted on Sundays during divine service. The organ is above the high altar, and is played by one of the nuns. The chapel contains four other altars.

The garden of the Temple presents nothing remarkable. Formerly there stood in it a square tower, flanked by four round towers, with a building on the north side, surmounted by two turrets much lower than the rest. This tower, which was built in 1306, by a commander of the order, named *Jean le Turc*, served on several oc-

casions as a state prison, and as a magazine of arms. It will be famous to the latest posterity by the captivity of Louis XVI and his family. It was here that, after a confinement of five months, that unfortunate monarch made his will, and took his last adieu of his family. The tower of the Temple was demolished in 1811; but the plan of it is figured on the ground which it occupied. A short time ago, a young girl having climbed over the garden wall by mounting upon a hackney coach, a guard-house has been constructed at the end of the garden, and sentinels are regularly upon duty under the walls.

The chapel may be seen daily by applying to the porter of the convent, to whom it is usual to give a small fee. Permission to visit the convent cannot be obtained under any pretext whatever.

The *Dames Anglaises*, No. 23, rue des Fossés St. Victor. This is the only English convent in Paris. The nuns, who must be English by birth, are of the order of St. Augustine, and keep an extensive boarding school.

The *Dames Carmelites* have three convents in Paris, one at No. 67, rue d'Enfer; a second at No. 2, rue de Cassini; and a third at No. 70, rue de Vaugirard. The church of the latter has been much admired. The front is composed of pilasters of the Tuscan order, supporting an entablature, above which, in the centre, is a large window, and on each side of it a niche containing a statue. Above the window is an open pediment, having in the centre a niche with a statue of the Virgin and Child. The pediment is surmounted by a plinth supporting a cross. Above

the door is a niche with a statue of St. Theresa ; and a black marble tablet with an inscription in gold letters.

The extremities of the front are surmounted by stone balls bearing crosses. The Tuscan order reigns throughout the interior architecture. The church is in the form of a Latin cross, supporting a dome, in the vaults of which is a painting in fresco, by Flamel, representing the Ascension of Elijah into Heaven. On each side of the nave are vaulted chapels, two of which are decorated with a profusion of painting and gilding. Each extremity of the transept also forms a chapel. That to the left is dedicated to the Virgin. It is adorned with red marble pillars, the bases and capitals of which are gilt, and possesses some bas-reliefs that are worthy of attention. The group of the Virgin and Child in plaster, is a cast from one in alabaster, which was removed from this chapel at the revolution, and is now in the chapel of the Virgin at Notre Dame. The chapel to the right is dedicated to St. Theresa. In front of the altar is a painting representing that Saint and her brother, when children, overtaken by their father on their road from home on foot, to suffer martyrdom among the Heathens. Above the altar is another picture of the Ecstasies of St. Theresa. The marble pillars of this chapel have also gilt bases and capitals. The chancel is ornamented with four pillars of black marble, with gilt bases and capitals, supporting an entablature decorated with sculpture, and crowned by a circular pediment. On each side is a niche in which are statues of St. Peter and Mary Mag-

dalen. The front of the high altar is ornamented with a very ancient bas-relief in white marble, representing the Last Supper. Above it is a picture of the Death of St. Joseph. There are pictures in other parts of the church, but none of particular merit. On each side of the choir are railings, within which the *Dames Carmelites* sit during divine service.

This church excites melancholy reflections from having been the spot where the massacres began in Paris, on the 2d and 3d of September. Hundreds of priests, who had been imprisoned in the convent, were then murdered here. An annual funeral service is performed for them in this church, on the anniversary of the massacre.

The *Dames de la Visitation* have three convents in Paris, one at No. 20, rue des Postes, where a boarding school is kept; a second in the rue de Vaugirard, where there is a gratuitous boarding and day school for the children of the poor; and a third at No. 6, rue Neuve St. Etienne.

The *Dames de la Congregation de l'Adoration perpetuelle du Sacré Cœur de Jesus*, Abbaye aux Bois, rue de Sevres, keep a boarding school for young ladies, receive widows and aged maiden ladies, and have a gratuitous class of day scholars.

Two *Congregations de Notre Dame* keep boarding schools, and instruct poor children gratuitously. One is in the rue de Sevres, near the Boulevard; the other at No. 11, rue des Bernardins.

The *Dames du Calvaire*, rue du Petit Vaugirard. Boarding school.

The *Dames Dominicaines de la Croix*, No. 37,

rue de Montreuil. This convent affords a retreat to aged nuns of the same order, and to ladies of small fortune. The nuns occupy themselves in education.

• The *Congregation de la Mere de Dieu*, Nos. 2 and 4, rue Barbette. This house is a dependence of the *Maison Royale* of St. Denis, for educating the daughters of members of the Legion of Honour.

The *Dames de la Misericorde*, No. 25, rue Neuve St. Geneviève. Boarding school, and gratuitous instruction.

The *Chanoinesses de St. Augustin* or *Congregation du Sacré Cœur*, rue Picpus. This community is large. It is designated an expiatory association who offer perpetual adoration. They afford gratuitous instruction; and, although their revenue is but small, the establishment maintains nearly four hundred persons of both sexes.

The *Dames du Sacré Cœur*, rue de Varennes, form a considerable community, and afford instruction to a large class.

The *Dames de l'Immaculée Conception*, called *Recollettes*, rue d'Anjou, St. Honoré. This convent was founded in 1662, by Queen Maria Theresa. The nuns devote themselves to offering up prayers for the prosperity of France and the royal family.

The *Dames Ursulines* have two convents, one in the rue Neuve Notre Dame des Champs, and the other at No. 12, rue du Petit Vaugirard. They keep boarding schools; and the latter has a gratuitous class.

The *Dames Bernardines* (of the ancient convent of Port Royal), No. 25, rue de l'Arbaletre. Boarding school.

The *Dames Franciscaines de St. Elizabeth*, No. 126, Vieille rue du Temple. This convent affords an asylum to ladies of small fortune, and is dedicated to education.

The *Filles de la Croix*, No. 24, Place Royale. These nuns have an extensive boarding and day school, and a gratuitous class. The convent receives 1,500 francs per annum from the administration of the hospitals.

The *Benedictines*, No. 5, rue du Regard. A small boarding school for orphan girls. The government grants this institution 3,000 francs a year, for five pupils nominated by the king.

The *Congregation des Sœurs de St. Vincent de Paul*, No. 132, rue du Bac. The community of the *Filles de la Charité*, founded by St. Vincent de Paul in 1633, now consists of about 2,500 nuns, who devote themselves to nursing the sick at the hospitals and at home, the instruction of poor children, and the care of foundlings and orphans. This establishment receives annually 25,000 francs from the government, in order that a greater number of novices may be received to furnish nurses to the hospitals.

The *Dames de St. Maur*, rue St. Maur. This convent was established in 1666. The nuns keep a boarding school, and afford gratuitous instruction to the poor. The government grants this institution 5,000 francs a year to facilitate the means of finding novices to go to the colonies.

The *Dames de St. Thomas de Villeneuve* have three convents in Paris. The first is in the cul-de-sac des Vignes, rue des Postes, where a gratuitous boarding school is kept. The second is

at No. 27, rue de Sevres. The nuns perform the functions of nurses in the hospitals. This institution receives from the government 6,000 francs a year. The third, in the rue de Sevres, near the Boulevard, serves as an hospital for sick children.

The *Dames du Refuge*, or *de St. Michel*, rue St. Jacques. The principal object of this institution is to open asylums in large towns for penitent prostitutes, and for females whose virtue is exposed to danger. It receives from the government 15,000 francs a year. The *Filles de la Madeleine*, or *Repenties*, recently established by donations of the royal family, are under the direction of a superior and an assistant chosen from the *Dames du Refuge*.

The *Dames de la Croix St. André*, No. 2, rue de Sevres. The object of this establishment is to afford instruction to poor girls, to prepare school-mistresses for the country, and to nurse the sick at their own houses.

CHAPTER VIII.

ROYAL AND OTHER PALACES AND GARDENS.

Next to sacred edifices, palaces are the works in which architecture displays its loftiest conceptions, and in which the power and taste of nations are exhibited to greatest advantage. It is here that the most sublime productions of genius and the fine Arts are collected; and the magnificence of kings inspires admiration and respect. Paris abounds with palaces more worthy of being the residence of royalty than some of the mean and uncouth buildings which almost disgrace the metropolis of England.

Palace of the Tuileries.

Upon a spacious spot of ground without the walls of Paris, occupied by tile kilns (*tuileries*), and gardens interspersed with coppices and scattered dwellings, Catherine de Medicis determined to erect a palace for her own residence. It was begun in 1564, after the designs of Philibert Delorme and John Bullant, and the building was rapidly proceeding, when an astrologer having foretold to Catherine, that the name of St. Germain would

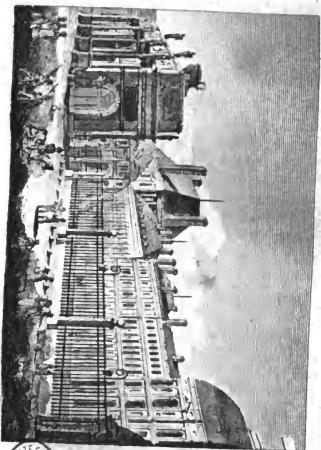


Illustration No. 1.

PALACE OF THE TUILERIES, PLACE CARROUSEL.



be fatal to her, the completion of the edifice was suddenly relinquished, because the ground on which it stood was in the parish of St. Germain l'Auxerrois. She erected the central pavilion, the two ranges of buildings immediately adjoining, and the pavilions that terminate them. Under Henry IV, the architects Ducerceau and Dupérac added two other ranges of building of the Corinthian order, which form a striking contrast to the light and delicate style adopted by the first architects. These are terminated by two enormous pavilions, called *Pavillon de Flore* and *Pavillon Marsan*, which extend in one line of front and form the whole of the structure.

Levau and d'Orbay being employed by Louis XIV to harmonize the discordant masses of this extensive range of building, changed the form of the central pavilion, established along the whole line an entablature nearly uniform, and constructed an attic over that part of the edifice erected by Delorme and Bullant. Since that period the exterior appearance of the palace has remained unaltered.

Louis XIII, upon abandoning the Louvre, where the image of his murdered father would have continually presented itself to his imagination, fixed his residence at the Tuileries. Louis XIV dwelt there till he built the palace at Versailles. In 1791, the Tuileries became a "house of mourning" to the unfortunate Louis XVI and his family; and within its walls some of the most horrible scenes of the revolution were acted. It afterwards became in succession the seat of the Conventional and Directorial governments, and sub-

sequently the residence of Napoleon. In 1804, the Pavillon de Flore was occupied by Pope Pius VII. Louis XVIII being restored to the throne of his ancestors, took up his abode in the palace of the Tuileries.

PLACE DU CARROUSEL. A wide street leading from the Louvre to the Tuileries opens upon this *place*, which obtained its name from a magnificent tournament held there by Louis XIV, on the 5th and 6th of June, 1662. This area was formerly small, narrow, encumbered with old houses, and skirted by a lofty wall which hid the front of the palace. It is now thrown open to a considerable extent, and affords a noble view of the royal residence. On each side is a gallery, one of which communicates with the Louvre; the other is unfinished. Fifteen thousand infantry and cavalry troops can go through their exercise with ease upon the Place du Carrousel.

COURT. Its form is a parallelogram. An iron railing, terminated by spear-heads gilt, resting upon a wall four feet high, separates the court from the Place du Carrousel. Columns placed from distance to distance on the wall are terminated by gilt balls, surmounted by a point similar to those of the military columns of the Romans. In this railing are three gates; that in the centre is opposite a triumphal arch; the other two have on each side stone piers crowned with statues. The first to the right, looking towards the palace, is Victory, holding in one hand a standard, and in the other a crown; the second is Victory, holding in one hand a symbol of valour, and in the other a palm for victorious

generals; the third, represents France victorious; the fourth, History, with a tablet and pencil. The two former statues are by Petitot, the two latter by Gérard.

TRIUMPHAL ARCH. This monument was erected in 1806, after the designs of Percier and Fontaine, to the glory of the French army. Its height is forty-five feet, its length sixty, and its breadth twenty feet and a half. Like the arch of Septimus Severus, it is composed, in its length, of three arches; but there is besides a transversal arch, which intersects the three others, on a line with the passages in each of the opposite galleries. The breadth of the principal arch is fourteen feet, that of the lateral arches is only eight and a half. Its mass is of fine free stone; eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorn the principal façades, and support a saliant entablature, the frieze of which is of Italian *Griotta*. Above is an attic, bearing a double socle, formerly crowned by an antique triumphal car of lead gilt, to which were yoked the famous bronze horses from the Place of St. Mark, at Venice. The groined vaults of the lateral arcades are decorated with thunderbolts, and branches of laurel and palm. The figures of Fame, that adorn the principal arch towards the palace, were sculptured by Taunay; those towards the Place du Carrousel, by Dupaty. Above the lateral and transversal openings were bas-reliefs, representing the most memorable actions of the campaign of 1805. They were removed by the allied armies in 1815, at the same time that the bronze horses were restored to Venice.

Looking at this monument from the Place du Carrousel, in front of the attic, in a perpendicular line with the columns, are four statues, representing a *cuirassier*, by Taunay, and a dragoon, by Corbet, a *chasseur à cheval*, by Foucou, and a *carabinier*, by Chinard. The statues fronting the palace, are a *grenadier de ligne*, by Dardel; a *carabinier de ligne*, by Montony; a *canonier*, by Bridan; and a sapper, by Dumont. In the frieze are allegorical figures, and children bearing garlands. The ornaments are by Gérard, Dumont, Callamard and Fortin. This monument cost 1,400,000 fr. Although very beautiful, it is certainly much too small for the vast area in which it stands.

GALLERIES. Along the quay which skirts the bank of the Seine, Henry IV began the construction of a gallery to extend from the Louvre to the Tuileries, which was continued under Louis XIII, and finished in the reign of Louis XIV. Its length is two hundred and twenty-two toises, and its breadth seven. Like the palace of the Tuileries, it exhibits several styles of architecture, which, however, may be reduced to two principal ones.

From the Tuileries, to the pavilion *de l'Horloge*, it is ornamented with coupled Composite pilasters on piers, which support sculptured pediments alternately circular and triangular. From the Pavilion *de l'Horloge* to the Louvre, are two ranges of coupled pilasters placed one upon another. Those below are of the Doric or Tuscan order; those above are of the Corinthian order, and support pediments alternately triangular and circular. The great length of this building, added to the similitude of the windows and pediments,

renders the difference in the style of architecture less striking, particularly on the opposite bank of the river, where alone it can be seen to advantage. The lower part of the gallery forms an orangery, a guard house, and some offices attached to the palace; and the upper part contains the pictures of the Royal Museum.* To facilitate the circulation of carriages and pedestrians, arches in several places are left open between the pilasters.

A new gallery of similar architecture, and in a parallel line, was begun in 1808, next the rue St. Honoré. It is much wider, and is to be continued to the Louvre. A length of ninety-five toises is already finished, and eleven of the pediments are sculptured. That part of the new gallery within the railing of the court is occupied by the Duchess of Berry and her royal children. That upon the Place du Carrousel is appropriated to the governor of the Tuileries.

PALACE. The front of the palace, next the court, is 178½ toises in length, and 18 toises in breadth. It presents five pavilions with four ranges of building between them. At the ground floor, the Ionic order prevails as far as the two second ranges of building, where Corinthian pilasters rise from the ground to the roof. The central pavilion, the two piles of building adjoining, and the pavilions on each side, are distinguished by the Corinthian order, and are crowned by an attic. The central pavilion is the richest part of the whole façade. At the ground floor it is decorated with Ionic columns, which have

* See Musée Royal.

bands of marble. In niches, on each side of the door, are antique marble statues of Apollo and a Faun. The columns above, of the Corinthian and Composite orders, are of brown and red marble, and support a pediment, in the middle of which is a clock, by Lepaute; above are two recumbent statues, representing Justice and Prudence; the attic is supported by six colossal cariatides. The façades of the two adjoining piles of building are ornamented with twenty marble busts.

The front towards the garden presents three pavilions decorated with the Ionic and Corinthian orders. The architecture of the rest of the edifice is of the Composite order. The ornaments of the central pavilion are similar to those of the front towards the court. In niches in the vestibule, are antique marble statues of Mars and Minerva. On each side of the door is a lion, in white marble, with his paw upon a globe. Next is an open gallery pierced with porticoes, in which are placed eighteen antique marble statues representing Roman senators arrayed in the *toga*. These porticoes are surmounted by terraces. Upon pedestals placed between the windows, are twenty-two marble busts of emperors and generals. Upon the terrace next the rue de Rivoli, a covered gallery has been formed which leads to the chapel. It resembles a tent, and receives light by twenty-three windows. The busts on this side can only be seen at some distance from the palace.

INTERIOR. The decoration of the state apartments of the Tuileries belongs chiefly to the reign of Louis XIV.

The vestibule is ornamented with fluted Ionic columns, and communicates towards the west with two covered galleries, one of which leads to the lower part of the chapel, and the other to the back staircase of the king's apartments.

On the right is the grand staircase, built by Leveau and d'Orbay, skirted with a stone balustrade ornamented with snakes interlaced in lyres beneath suns, the emblems of Louis XIV and of Colbert. At the top of the staircase is a plaster statue of Jupiter, between two antique columns crowned with busts of Roman emperors. At the first landing-place is the *Salle des Cent Suisses*, decorated at the extremity with four Doric columns and two sitting statues of Silence. From this room is a staircase, at the top of which are two statues representing the chancellors d'Aguesseau and l'Hopital. It leads to the saloon of the chapel and a small room which served for a long time for the council of state. This room forms a gallery for the chapel. It is decorated with pilasters and columns in stucco, and different allegorical ornaments and figures in *grisaille*.

The *chapel* is adorned with two ranges of Doric columns, in stone and stucco, forming galleries on three sides. The royal pew is opposite the altar, above which is the orchestra. It is decorated with a pavement of marble and mosaic in compartments. The chapel is very plain. The ceiling is painted in compartments of gilt ornaments on grounds in *grisaille*.

The *theatre* is approached by a vestibule which communicates with the chapel. On a level with the first tier of boxes is a saloon decorated with

columns of the Ionic order. The theatre is ornamented with columns of the same order, supporting four arches, on which rests an elliptical dome. The king's box is opposite the stage, with two amphitheatres for ladies, to the right and left. The pit, the gallery, and the first tier of boxes being reserved for the court, there is a range of latticed boxes on the ground-floor, and two above the gallery for other persons who are invited. All the architecture is painted to represent violet *breccia*, with mouldings richly gilt. The draperies are light green. The dome, the friezes, and the arches are sumptuously decorated with figures and other ornaments. The curtain is a drapery in ample folds, and richly ornamented. This theatre may be converted into a ball-room. A floor is then laid down over the pit upon a level with that of the stage, and a moveable decoration of columns, cupola, etc. is erected to correspond with the other part of the room. Nothing can exceed the splendour of this saloon when lighted up by two elegant lustres suspended from the domes, and fifty of smaller dimensions hung in the intercolumniations.

The *pavillon Marsan*, at the northern extremity of the palace, is occupied by MONSIEUR, and his attendants. It has two complete suites of apartments, one on the ground, and the other on the first floor. In front of the Pavillon Marsan, next the garden, a square space has been railed off, in which, during the summer, are placed orange-trees, laurels, pomegranate-trees, etc.

The *Salle des Maréchaux* occupies the whole of the central pavilion. A balcony, supported by

brackets, extends around it. Next the garden is a gallery resting upon cariatides copied from those by Jean Goujon, at the Louvre. It contains a series of full-length portraits of the living marshals of France.* The ceiling is decorated with caissons and ornaments, painted in *grisaille*.

Next comes the *Salon des Nobles*, originally called *Salle des Gardes*. It has six windows: the ceiling is decorated in *grisaille* set off with gold, representing marches, battles and triumphs; the whole is surrounded by military ornaments and allegorical figures.

The *Salon de la Paix* is so called on account of the rich colossal silver statue opposite the fireplace, the model of which was by Chaudet. On each side of it is a magnificent candelabra eight feet in height. This room also contains many costly articles in bronze, busts, vases, etc. The ceiling, painted in 1668, by Nicholas Loir, represents the rising Sun shedding his earliest beams upon the Earth; Time shows him the space he has to run; Spring brings Abundance in her train, and Fame proclaims the blessings of Nature. The four quarters of the World, characterized by their respective emblems, rejoice at the gifts they receive. In the subordinate ornaments, we discover emblems which relate to the principal subject of the composition.

The *Salle du Trône* is lighted by three windows next the court. The throne is elevated upon three steps covered with blue velvet. It is ornamented

* When a marshal dies his portrait is removed to the Hôtel des Invalides.

with rich carved-work gilt and sprinkled with *fleurs de lis*. Above it is a canopy with hangings of crimson velvet, sprinkled with *fleurs de lis*, and bordered with gold fringe. On the sides, the hangings are festooned by clusters of arms of the finest execution. The canopy is surmounted by a large crown of laurel and oak in gold, terminated by a helm with plumes of white feathers. The room is hung with rich crimson velvet brocade of Lyons manufacture, upon which the royal monogram, emblems, etc. are embroidered in gold. The curtains are of the same material. In the centre is a lustre of extraordinary beauty, and in each corner of the room is a rich candelabra, twelve feet in height. The principal subject of the ceiling, painted by Flamel, is Religion protecting France.

The next room is the *Salle de Conseil*. The ceiling is formed of beautiful painting, sculpture, and gilding. It contains two magnificent pictures in tapestry of the Gobelins, one representing Zeuxis choosing a model, and the other, Helen pursued by Paris. Facing the windows are two of the finest and largest vases ever manufactured at Sevres. The painting of one represents the Parisians dragging the statue of Henry IV to the Pont Neuf; the other, the dedication of the same statue. On the chimney-piece is a beautiful time-piece by Lepaute, the frame of which is formed of a bas-relief, by Taunay, with two figures, representing History and Fame; different ornaments and military trophies in bronze gilt, serve as accessories to the principal subject. In this room, which communicates with the king's bed-

chamber, are likewise four superb candelabras, and several objects of art.

At the extremity of the state apartments is the *galerie de Diane*, the walls of which are of stucco. The paintings of the ceiling are chiefly copies of those in the Farnese gallery at Rome, and were executed by the pupils of the French Academy. This gallery served formerly for the reception of ambassadors, and was thoroughly repaired in 1810. Mirrors, opposite the windows and at the two extremities, seem to increase its extent and richness by the repetition of the objects which adorn it. Four large pictures between the windows represent, in tapestry, events in the life of Louis XIV. Eight smaller pictures, over the doors, and in other parts of the room, present historical subjects taken from the life of Louis XVI and his predecessors. At the extremities of this room are two Egyptian vases of the greatest beauty, formed of different kinds of marble with gilt ornaments. They are eight feet in height, including the pedestals.

The *Appartement de Service* is behind the *galerie de Diane* and the other state rooms. It looks to the garden, and the entrance is by the grand staircase of the *Pavillon de Flore*. It consists of an anti-chamber, serving as a guard room; a dining-room hung with plain crimson velvet; the *Salon bleu*; the King's cabinet, which no one is allowed to enter; his Majesty's bed-chamber; and a dressing room. These rooms form the king's private apartments, and are much less splendid than the state rooms. The paintings of the ceilings represent scenes in allusion to

the education of Louis XIV. The ceiling of the anti-chamber or guard room was painted in 1810. It represents Mars travelling in a car round the globe, and signalizing each month of the year by a victory. Nothing can be more rich and elegant than the king's bed-chamber. It is hung with purple velvet embroidered with gold. The ceiling is painted in *grisaille* with gilt *caissons*. Two windows look towards the garden. The bed, which is opposite to the windows, is surrounded by a superb balustrade of gilt columns, and surmounted by a tester of purple drapery ornamented with white plumes. At the bed's foot on each side is a ball of transparent ivory.

On the ground floor are the queen's apartments, now occupied by the duchess of Angoulême. They are in a style less rich, but more delicate and modern than those already described. The dining room, although it has only one window, is rendered perfectly light by an ingenious disposition of mirrors. A moveable stage can be placed in the concert room for private dramatic representations. In the *Salon des Trois Graces* is a beautiful picture of the Graces, by Blondel.

For tickets to view the interior of the palace, application must be made by letter to *Monsieur le premier gentilhomme de la chambre du Roi, de service, aux Tuileries*. The hours for admission are when the king is taking an airing, which in winter is at noon; and in summer generally from three to five. Three or four francs are usually given to the *Cicerone*.

Admission to the chapel on Sundays is granted by applying to *Monsieur le Baron l'Eveque, aux*



PALACE OF THE TUILERIES, (FRONT TO THE GARDEN.)

Tuileries, who must be addressed by letter. If our tourist be in full dress he may obtain a seat in the same gallery with the royal family; but if he wears either boots or pantaloons, he will in vain apply for admittance. In any dress, however, he may enter the body of the chapel, and he will be amply gratified by the service of the mass, although he will not get one glimpse of the royal family. Persons attending the chapel should not arrive later than eleven o'clock.

GARDEN: The garden of the Tuileries contains about sixty-seven acres. In the time of Henry IV it was ill laid out, and much less extensive than at present. It was separated from the palace by a street, which ran the whole length of the front. In this contracted space were a fish-pond, an aviary, a menagerie, a theatre, a labyrinth, and a dog-kennel. Louis XIV, when the project was formed for enlarging the palace, determined to embellish the garden, and appointed Lenotre to carry his design into execution. This man, endowed with an elevated genius and an exquisite taste, conceived the present plan, whose unity and variety are universally admired. Every thing is grand, simple, and majestic. The most exact symmetry prevails without being monotonous, and the terraces, statues, flower-gardens, groves, and fountains are all superb. In front of the palace, a terrace extends, which is separated from the garden by three steps. Statues in white marble form its principal ornament. From its centre springs the grand walk, which traverses the grove, and appears to form only one avenue with that of the Champs Elysées, planted upon the same

line. From this point the view extends to the barrier de l'Etoile. The perspective is not less noble when, in descending from the barrier, the central pavilion of the palace is seen in the distance at the extremity of the immense vista. In front of the lateral pavilions are two terraces, parallel to each other, which encircle the garden and meet in the form of a horse-shoe at the western gate. The flower-garden extends in front of the palace a length of one hundred and twenty toises, and is terminated by a sumptuous plantation of lofty trees. The flower-garden is embellished with three fountains which fall into basins. The largest, of a circular form, is situated in the grand walk. Around it, and in front of the plantation are groups, vases, and statues in marble. The walks of the flower-garden are so distributed as to produce the greatest utility and effect. Before each wing of the palace, are four triangular grass-plats, skirted with beds of flowers and shrubs surrounded by a light iron railing; the summit of their upper angle is intersected, so as to form a circular area, in the centre of which is a basin. Beyond is a wide transversal walk, parallel to the large circular basin; and next are four square grass-plats bordered with beds. The plantation is in the form of a quincunx, and affords in summer a most delightful retreat from the scorching sun. Beyond the plantation, in the centre, is a vast octagonal basin. *Terminals* of colossal dimensions, are placed in front of the plantation at this extremity, and groups representing rivers, appear at the bottom of the gentle circular declivities which lead from the terraces.

The borders of the terraces at this point are decorated with statues. Two groups of the greatest beauty terminate them, and crown the western gate. Next the Place Louis XV the terraces are bordered with stone benches, disposed so as to accommodate a vast multitude of spectators, during fêtes given in the Champs Elysées. Each of them terminates with a shady and delightful grove. That next the river is ornamented with statues and affords a fine view of the magnificent edifices which skirt the quays on the opposite side of the river. The terrace *des Feuillans*, now bordered with beautiful palisades, is one of the most frequented walks of the capital. It extends along the new street, called rue de Rivoli, and discovers the Place Vendôme with its triumphal column, and the Boulevards.

If the garden as a whole is worthy of admiration, the masterpieces of sculpture which it contains are no less entitled to attention. On the terrace in front of the palace are eight statues, and two rich vases, placed in the following order, beginning from the rue de Rivoli:

1st, A Fawn, by Coysevox.—2nd, a Wood-Nymph, by the same.—3rd, a Vase.—4th, Flora, by Coysevox.—5th, the Grecian Knife-grinder, in bronze, by Keller.—6th, Venus coming from the Bath.—7th, a Nymph, by Coustou.—8th, a Vase.—9th, a Nymph, by Coustou.—10th, a Hunter, in marble, by Coustou. Round the circular basin, on the left, is the Metamorphosis of Atlas, a colossal figure, by Coustou the elder; then, Boreas carrying off Orithyia, by Marsy and Flamen; next Æneas bearing his father Anchises on his shoul-

ders, and leading Ascanius, the masterpiece of Lepautre. On the right are the metamorphosis of Daphne; Saturn carrying off Cybele, by Regnauldin; and the Death of Lucretia, begun at Rome, by Theodon, and finished at Paris, by Lepautre. In the transversal walk which separates the flower-garden from the plantation are, to the right, a Muse, two Vases, and Diana; to the left, Julius Cæsar, by Theodon, two Vases, and Hercules.

On entering the grove a green recess is seen on each side, surrounded by an iron railing, and bordered with flower-beds. At the extremities are marble pavements, surrounded by semi-circular screens, terminated by sphinxes. In that to the left is a Fawn carrying a kid, and looking at Apollo and Daphne who are running before him. In that to the right Apollo appears as the umpire of the race between Hippomenes and Atalanta, by Coustou. On the same side are verdant areas in which are a group representing Castor and Pollux, by Coustou and Lepautre; a Centaur; and a Cupid. In corresponding areas to the left are a group representing Bacchus and the infant Hercules; two Wrestlers, by Mangin; and a copy of the celebrated Florence Wild Boar. Round the octagonal basin are ten statues and termini; viz. to the left, Scipio Africanus, by Coustou the elder; Spring; Summer; Agrippina; and Silenus. To the right, Hannibal counting the rings of the Roman Knights slain at the battle of Cannæ, by Sebastian Slodtz; Winter; Autumn; a Vestal, copied from the antique, by Legros; and a Bacchus. Near the basin are four groups: the

first to the right represents the Tiber, by Bourdic; the second, the Seine and the Marne, by Coustou the elder; to the left, the Nile, copied from the antique, by Bourdic; and the Loire and the Loiret, by Van Cleve. In niches in the terrace walls are, on the left, a Venus; and on the right, a Mercury. Above the piers of the western gate are two winged horses, upon one of which is a Mercury and upon the other Fame, by Coysevox; in a parallel line upon the terraces are two white marble lions of fine execution.

Upon the *Fer à Cheval* (horse-shoe) of the terrace are ten statues representing the Nine Muses, and Euterpe in a second attitude.

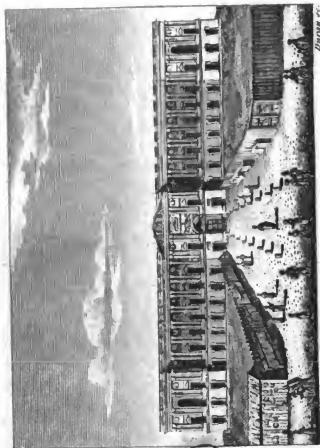
On the terrace next the river are four beautiful marble vases, and six bronze statues representing (beginning at the palace), Antinous; Venus coming from the bath; the Pythian Apollo; Laocoon and his sons; Hercules holding his infant son Telephus; and Diana the Huntress. The vases are in the intervals between the statues. Four richly-wrought vases, brought from Marly, are placed at the top of the steps, leading from the middle of the terrace to the garden. In a niche, under the steps, is a copy in bronze of Ariadne asleep in the island of Naxos, commonly called the Cleopatra.

At the beginning (towards the palace) of the orange tree walk, is a group between four beautiful marble vases. It is commonly supposed to be Papirius and his Mother, but Winckleman thinks it represents the first interview between Electra and her brother Orestes. At the other extremity is Meleager, an admirable statue. On

his right, towards the wall, is a statue which from its costume and attributes would appear to be Hygeia; but the haughtiness of the countenance more resembles that of Juno. During the summer, orange trees, pomegranate trees, laurels and other shrubs in tubs are placed along the grand walk, and in different parts of the garden.

The grove on the left terrace was planted in 1808, and a pavilion built in it in 1811, by Bonaparte, for the Empress Maria Louisa, who, being then pregnant, used to walk on the terrace and breakfast in the pavilion. During that period the public were not allowed to enter the terrace, which the Empress approached by a subterranean passage from the palace. The terrace and pavilion are still occasionally used by the royal family.

The garden was formerly separated from the place Louis XV by a ditch and swivel-bridge, called *le Pont Tournant*, where the iron gates were erected in 1790. The ditch on each side of the gates still remains. We notice this change because the *Pont Tournant* was famous during the revolution, and strangers would in vain search for it. The garden of the Tuileries is open to the public till dusk. It is the most fashionable promenade in Paris, and during the fine season is thronged by the gay world. It contains a *Café*. Chairs are hired for two sous, and visitors may be accommodated with newspapers, for reading which only one sou is demanded.



FAÇADE OF THE LOUVRE.

Dumas sc.



Palace of the Louvre.

The period of the first construction of this palace is unknown, and the origin of its name is problematical. Dagobert, it is said, built upon this spot a hunting-seat, where he kept his horses and hounds. Under Philip Augustus, it became a kind of citadel and state prison. Charles V raised the building, and there deposited his books and treasure. It was then used for the reception of foreign sovereigns who visited Paris. From Charles IX to Henry IV, it was the residence of the kings of France; and under Louis XIV was appropriated to the use of various academies.

According to Piganiol, this castle, which was originally without the city walls, served as a royal country-seat, and a fortress to defend the river. The edifice was in the form of a parallelogram, and so plain that the fronts presented walls with irregular openings, and small grated windows without order or symmetry. At the angles were lofty towers covered with slate and terminated by vanes ornamented with the arms of France. In the centre of the principal court stood *la Tour du Louvre*, where the vassals of the crown came to swear allegiance, and do homage to their sovereign; it was likewise a prison for them, if they violated their oaths.

This Gothic structure falling into ruin, in the beginning of the sixteenth century, Francis I determined to erect upon its site a palace worthy of the royal majesty. The designs of Pierre Lescot were approved, and the palace was begun in 1528. Lescot built that part of the western pile, called

le Vieux Louvre, which extends from the pavilion on the quay to the central pavilion. Under Louis XIII, Lemercier constructed the central pavilion, and the wing contiguous. Louis XIV resolving to finish the Louvre and connect it with the Tuileries, invited from Rome the celebrated Bernini, who had already erected some sumptuous edifices. Defects were found in his plans; and, after some hesitation, Colbert adopted the designs of Claude Perrault, who though bred as a physician excelled as an architect. To him Paris is indebted for the magnificent colonnade, which is one of the finest productions of modern architecture. Under Louis XIV and Louis XV, the Louvre being abandoned for Versailles, the piles on the north and south, to complete the quadrangular structure, advanced but slowly, and at the time of the revolution, neither the roofs, the exterior ornaments, nor the interior distribution were begun. The building in every part presented signs of decay and ruin. Immense sums were required to complete it, but Bonaparte resolved to undertake it. During fifteen years the works were carried on with activity, at an expense of 22,400,000 fr. The total sum expended upon this palace is estimated at 50,000,000 fr. The Louvre, having been entirely scraped, presents the appearance of a new structure. Most of the exterior sculpture is finished, and the interior distribution completed. It still, however, remains unfinished, in many places wanting windows, and being for the most part destitute of interior ornaments.

The project formed by Henry IV, and partly executed by Louis XIV, of uniting the Louvre

with the Tuileries, and clearing the area between them; so as to form a single palace, was resumed by Bonaparte; but the difficulty of carrying it into execution, on account of the two palaces not being upon the same axis, which baffled the skill of the architects of the seventeenth century, again presented themselves. At first it was conceived that, if the lateral gallery were finished, all irregularities would disappear in the vast extent of one open space. But it was afterwards determined to admit intermediate constructions on the ground which separates the two palaces. As a part of these constructions, the Triumphal Arch, in the place du Carrousel, was erected. Conceived on the model of antique arches, it was to have been supported on each side by an open gallery of arcades, which, turning at right angles towards the Tuileries, would have embraced the central part of that palace, and have afforded an approach and passage under cover. In front of the Louvre, a second triumphal arch was to have been built in the centre of a transversal gallery, to have joined the projections which terminate the front. Besides these constructions, an intermediate gallery would have extended across the place du Carrousel, in a line with the rue de Richelieu, and, by the inequality of its breadth, have concealed the difference in the axes of the two palaces. It was to have been pierced below with arcades, similar to each other, and regularly divided, so that none would have marked the centre. On each side, an arcade would have corresponded with the axis of each palace, and the gallery have been of such a height that neither the dome of

the Tuileries nor that of the Louvre would have been perceived above it.

The great court, thus formed, would have been occupied with those buildings and dependencies necessary to a palace. This plan has been relinquished.

EASTERN FRONT, or COLONNADE. This front was commenced in 1666, and finished in 1670, after the designs of Claude Perrault. It is five hundred and twenty-five feet in length; and its elevation from the ground to the top of the balustrade is eighty-five feet. It is divided into two principal parts, the basement and the peristyle. The basement is pierced with windows. In the centre is a projecting body, which is united by the peristyle to corresponding projections at the extremities. The peristyle is composed of twenty-four coupled columns, of the Corinthian order, which form a gallery. The lateral projections are ornamented by six Corinthian pilasters, and two columns. The central projection, in which there is a passage from one part of the peristyle to the other, is decorated by eight Corinthian columns and a pediment. Upon these projections, as well as the other three fronts of the building, are medallions, with the initials J. L. The entire front is crowned by a balustrade. The interior of the peristyles and their ceilings are richly decorated with foliage and other ornaments. The tympanum of the pediment is ornamented with a fine bas-relief, seventy-four feet in length, executed by Lemot, in 1811. The bust of Louis XIV* occupies the

* The bust was originally that of Napoleon.

most elevated point of this composition. Minerva is placing it upon a pedestal; and Clio, the Muse of History, is writing below it the words—LUDOVICO MAGNO. At the foot of the pedestal is a sitting figure of Victory. On the right, besides Clio, are Thalia, Melpomene, Polyhymnia, and Urania. On the left are the rest of the Muses, besides Minerva, Cupid, and France. In the angles are two small Genii.

The bas-relief above the grand door is by Cartellier, and represents Fame distributing crowns. She is in a car drawn by four horses, conducted by winged Genii. The gates of this entrance, made by order of Bonaparte, are probably the most splendid in Europe. They are ornamented with bronze in the richest and most magnificent style. In front of the colonnade is an area enclosed with palisades.

SOUTHERN FRONT. This front, built after the designs of Claude Perrault, consists of a basement, similar to that of the colonnade, on which rises a range of Corinthian pilasters. The bas-relief which decorates the pediment is by Frontin, and represents two Muses bearing the attributes of the Arts and Sciences, and resting on the arms of France. Above it are two figures of Fame, crowning a helmet.

NORTHERN FRONT. This was begun by Lemercier. It consists of a basement, a first story decorated with handsome windows, and an attic. Although composed of irregular projections, it forms a handsome entrance to the court, from the rue du Coq. The pediment is decorated with a bas-relief, by Montpellier, representing a trophy of arms.

WESTERN FRONT. This front, which is the oldest, is less handsome and rich than the others. It is decorated with the Composite order, surmounted by an attic. The pediment, by Montpellier, represents military trophies, with a shield bearing the arms of France.

COURT. The court of the Louvre is a perfect square, one thousand six hundred feet in circumference, enclosed with four piles of building. In the centre of that to the West, is a lofty pavilion decorated with eight colossal cariatides by Sarrafin. The rest of the building forms six projecting bodies ornamented with sculpture. The figures above the doors are by Jean Goujon. Those of the pediments of the small projections on the left, represent Piety, Victory, Justice, Fame, and Strength, by P. Ponce. The pediments on the right were executed in 1810. In the first, next the pavilion, is Legislation, under the figure of a woman holding the tables of the law, by Moitte. Below, in the attic, are figures of Moses, Numa, Isis, and Manco-Capac, the legislator of the Peruvians. In the pediment, which forms the centre of this wing, are Victory and Abundance crowning a shield, on which is a serpent with its tail in its mouth, an emblem of eternity, by Rolland. In the bas-reliefs of the attic are Strength and Wisdom, and two allegorical figures of the Nile and the Danube. The third pediment, towards the angle of the court, represents Heroic Poetry, under the figure of a winged female holding a trumpet and a lyre, by Chaudet. In the attic, are Homer, Virgil, and two Genii.

The buildings of the three other piles which

flank the court were constructed after the designs of Perrault, but as he left no account of the ornaments he meant to employ, they were executed under the direction of Gabriel.

The bas-relief of the pediment of the northern pile represents Minerva encouraging the Arts and Sciences, and receiving their homage, by Lesueur. That of the southern pile is by Ramey, and represents the Genius of France substituting for the arts of War those of Legislation, Navigation, and Commerce. Upon the pediment at the back of the colonnade are the arms of France,* supported by two allegorical figures, by Coustou.

INTERIOR. The four vestibules which serve for entrances to the Louvre are nearly completed; the only one remaining unfinished is that towards the South. Two bas-reliefs by Jean Goujon, which formerly decorated pediments on the northern side, now adorn the vestibule of the colonnade. To the left is a grand gallery which extends to the pavilion at the angle. It is called the *Salle des Français*, on account of the marble statues of the illustrious warriors that adorn it. These statues are Condé, by Rolland; Turenne, by Pajou; Tourville, by Houdon; Duquesne, by Monnot; Luxembourg, by Mouchy; Vauban, by Bridan; Duguay-Trouin, by Foucou; Bayard, by Bridan; Dugommier, by Chaudet; Custine, by Moitte; Catinat, by Dejoux; and Caffarelli, by Masson. Over the doors are trophies in bas-reliefs, by Petitot, with a statue of Victory. To

* During the revolution a cock was formed in the middle of the shield.

the right of the vestibule is a hall, a guard-room, and a footman's hall.

At the extremities of these wings are two grand staircases perfectly similar, built of the choicest stone. One leads to the state apartments, and the other to the private rooms. They are decorated with eight Corinthian columns, and the ascent is so disposed that on reaching the first story we are at the centre of the peristyle, and at the axis of the gallery formed by the colonnade. Thus this colonnade, which seemed only a superfluous ornament, now presents a covered portico, which appears to form a decoration to the state apartments.

The staircase to the left is decorated with eight bas-reliefs, which occupy the lunetta above the vaults. Opposite the window are Justice and Strength, by Gérard; to the left, two warriors, by Callamard; to the right, Agriculture and Commerce, by Taunay; and, on the side of the window, the Genii of the Arts and Sciences, by Fortin. At the top of the staircase is Ajax, by Dupaty, and Aristæus, by Bosio.

The eight bas-reliefs which decorate the staircase to the right are distributed in the same manner as in that to the left. They represent Vulcan and Fame, by Dumont; Neptune and Ceres, by Bridan; Jupiter and Juno, by Chardin; Fortuna, or Bonus Eventus, and a woman surrounded by the gifts of the blind goddess, by Montoni.

The apartments of the first floor of the Louvre, next the Seine, form, as far as the king's apartments in the Tuileries, an uninterrupted suite of

rooms on a level, connected together by the grand gallery of the Museum.* Their *ensemble* being more than *a quarter of a league* in extent, is *unique* in its appearance, both as to length and disposition. With the exception of the pile of building towards the rue St. Honoré, which is reserved for the residence of the sovereign, this floor is destined for rooms of state and festivity.

On the ground floor of the *Vieux Louvre*, in the part adjoining the chapel, which is now building, will be a museum of French sculpture, in which, besides the finest productions of modern artists, will be collected all the monuments of the *Musée des Monumens Français*, that are not restored to the churches from whence they were taken. The other part of the *Vieux Louvre*, and the wing next the Seine, as far as the central pavilion, are occupied as the museum of antiques, the principal entrance to which is on the *place du Museum*. In the *salle des Maréchaux* is the plaster statue of Henry IV, which once ornamented the Pont Neuf.

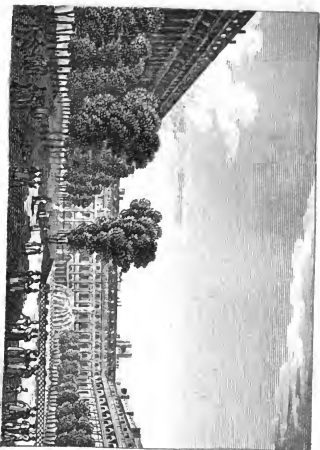
It is on the first-floor of the palace of the Louvre that an exhibition of the products of French industry is made every two or three years.

Here also the recent productions of French artists are exhibited every two years, upon the same plan as the annual exhibition at Somerset-house, but upon a much more extensive and splendid scale.

* See Musée Royal.

Palais Royal.

This name is given to the residence of the Duke of Orleans, and the garden with its surrounding galleries. The ancient hotel of the constable d'Armagnac and the Hôtel de Rambouillet, formerly stood upon the ground now occupied by the Palais Royal. This palace, built by Cardinal Richelieu, was originally a mere hotel, called *Hôtel de Richelieu*. As the minister's power increased, his residence was enlarged, and in a few years arose a magnificent palace. It was begun in 1629, after the designs of Lemercier, and finished in 1636. The spare ground formed three streets, surrounding this edifice, which then took the name of *Palais Cardinal*. The ranges of building were separated by several courts. In the right wing, on entering, was a theatre which would contain three thousand spectators. The left wing formed a magnificent gallery. The court leading to the garden was separated from it by piazzas which connected the two wings. The architecture of this part of the edifice was more rich than that of the first court. The second court, however, being irregular, and its axis not corresponding with that of the first court, will ever be an obstacle to the architect in completing the palace. After having decorated his palace with all the magnificence which the arts could supply, the Cardinal gave it, in 1639, to Louis XIII, reserving only the enjoyment of it to himself for his life. In 1643, Louis XIII and the Cardinal being both dead, Anne of Austria, regent of the kingdom, quitted the Louvre with her son Louis XIV, and



PALAIS ROYAL.

the royal family, and took up her residence at the Palais Cardinal, which then assumed the name of *Palais Royal*. At this time was formed the *place* in front of the palace. When Louis XIV became of age, he ceded the Palais Royal for life to his brother Philip of France, and at his death, in 1692, gave it to Philip of Orleans, his nephew, upon his marriage with Mlle. de Blois. The Palais Royal was afterwards several times enlarged and embellished, and, in 1763, upon the destruction of the theatre by fire, the front was rebuilt. The galleries which surround the garden were erected in 1786.

The Palais Royal and its dependencies have been the theatre of many remarkable political scenes. During the war of the *Fronde*, it being the residence of the court, the intrigues of Mazarin were carried on within its walls. Under the regency of the Duke of Orleans, during the minority of Louis XV, it was the scene of the most scandalous *fêtes*. At the same period it became the hiding place of Law, whose financial system had exasperated the populace against him. At the commencement of the revolution, the late Duke of Orleans having assumed the name of *Egalité*, the Palais Royal changed its title for that of *Palais Egalité*. After the execution of that prince, on the 14th of November, 1793, his palace was converted into sale-rooms, *cafés*, ball-rooms, and apartments for gambling. A spacious hall was also fitted up for the sittings of the *Tribunat*. The president and the two questors lived in the palace, which was then named *Palais du Tribunat*. When Bonaparte was proclaimed emperor, the name of

Palais Royal was restored. On the return of Louis XVIII in 1814, the Duke of Orleans took possession of the palace of his ancestors, and furnished it for his own residence.

At the revolution a great part of the buildings which form the galleries was sold as national property, and now belongs to private individuals. At the restoration, the unsold property reverted to the Duke of Orleans, who is generally the purchaser when any other part is announced for sale.

During the interregnum of Louis XVIII, by the return of Bonaparte from the Isle of Elba, his brother Lucien Bonaparte arrived at Paris, established himself at the Palais Royal, and there received the ministers and grand dignitaries, some of whom had recently taken the oath of allegiance to the king. Upon the second return of the king, the Duke of Orleans regained possession of his property in the Palais Royal.

It was in the garden and galleries of the Palais Royal that the first revolutionary meetings were held, and the tricoloured cockade adopted, in 1789. On the 3d of May, 1791, the Pope was burnt in effigy here. On the 27th of July, 1792, the Marquis de la Fayette was burnt in effigy; and at the same period M. d'Espremenil, councillor of the *Parlement*, was stripped and plunged into the basin. A figure representing a member of the Jacobin club was burned here on the 26th of January, 1795, and its ashes thrown into the common sewer of Montmartre, over which was placed the inscription—*Panthéon de la Société des Jacobins*.

PLACE DU PALAIS ROYAL. In 1640, Cardinal Riche-

lieu purchased the Hôtel de Sillery, which stood in front of his palace, with the intention of pulling it down, and forming an area upon its site. The project was not executed till after his death, when a small area was formed, and a guard-house constructed. This place was enlarged in 1719 by the regent Duke of Orleans, who also erected, after the designs of Robert de Cotte, the *Château d'Eau*. This edifice consists of a pile of building adorned with vermiculated rustics, and flanked with two pavilions, forming together a front 120 feet in length. In the centre is a projecting body, decorated with four Doric columns, which support a pediment with the arms of France. Above, are two statues, by Coustou, one of which represents the Seine, and the other the Nymph of the fountain of Arcueil. The *Château d'Eau* was originally a mere reservoir for water. It is now a public fountain, and bears the following inscription:—

QUOT ET QUANTOS EFFUNDIT IN USUS.

PALACE. In 1763, upon the destruction of the theatre erected by Cardinal Richelieu, the duke of Orleans charged Moreau to rebuild it, as well as the entire mass of building which surrounds the first court. The entrance is formed by three wooden gates covered with rich bronze ornaments, united by a wall pierced with porticoes to two pavilions, which form the wings. The pavilions are decorated at the ground-floor with Doric columns, and at the first floor with Ionic columns, crowned with triangular pediments, in which are figures supporting the arms of the house

of Orleans. The figures in the pediment to the left, are Prudence and Liberty; and in that to the right, Strength and Justice. The pile which forms the front has a central projection, decorated with Doric and Ionic columns, crowned by a pediment, in which are two figures supporting a clock. The attic is surmounted by military trophies sustained by Genii.

The vestibule between the courts is decorated with Doric columns. To the left is a vast gallery, skirted with shops, called *galerie de Virginie*, and beyond it is the *galerie de Nemours*; to the right is the grand staircase. The front towards the second court is nearly in the same style as the former. It presents two projecting masses ornamented, with eight fluted Ionic columns resting upon basement and crowned by an attic. The columns of the projection on the right are surmounted by four statues, by Pajou, representing Mars, Apollo, Prudence, and Liberty. The statues of that on the left are not yet executed. The centre of the front has four corresponding columns crowned by vases. On the right of the second court extends a range of building which formed part of the palace erected by Cardinal Richelieu. It consists of arcades surmounted by Doric pilasters. The intervals are decorated with sculpture, representing the sterns of ships and other naval emblems, in allusion to the office of superintendant-general of navigation, held by the Cardinal. A covered gallery and terrace extends on each side of the court. Between this court and the garden is an irregular double gallery of wood lined with shops, which is detrimental to

the appearance of both. A project is formed of pulling down this gallery and erecting a stone one on its site, to correspond with the galleries towards the garden, and with the palace towards the court. A new line of building carried out on the left side of the court to correspond with that on the right would complete the palace, and give it a grand and uniform appearance. The theatre rebuilt in 1763, having been again destroyed by fire in 1781, was never rebuilt.

INTERIOR.—On the right of the vestibule, in entering from the place du Palais Royal, is the grand staircase, under a lofty dome ornamented with paintings. The original designs of the staircase were by Desorgues, and upon its reconstruction they were but slightly departed from. The first twelve steps lead to a landing-place, from which springs two opposite flights of stairs communicating with a spacious landing-place in front of the state apartments. This staircase is universally admired, and its railing of polished iron by Corbin is considered a *chef-d'œuvre* of workmanship. It is also decorated with two bronze genii bearing palm-branches. The apartments of the Palais Royal are remarkable for their extent and magnificence. Visitors enter by the vestibule, but do not ascend the grand staircase. They are conducted by a small one on the left.

The first room is the footman's anti-chamber. This leads to the picture gallery, which is fifty feet in length by fifteen in breadth, and receives light by three windows looking into the second court. The furniture of this room is yellow. The number of pictures is very considerable. Among those

most entitled to notice are two at the extremities by Horace Vernet, representing the battle of Jemmapes and the battle of Montmirail.* The gallery is adorned with several statues, busts and vases. A square room which forms a continuation of the gallery contains several pictures and a magnificent statue of Diana, in bronze, with gilt draperies. Among the pictures is one of Saul, by Gros, and a small one by Vernet, representing Napoleon examining a map. The likeness of Napoleon is very striking.

The chapel is formed in a magnificent amphitheatrical hall, constructed in 1802, by Beaumont, for the meetings of the *Tribunat*. This room is about to be demolished, in order to form apartments for the Duke de Chartres, eldest son of the Duke of Orleans. The Duke's bed-chamber is very plain; the bed-curtains and furniture are of yellow silk. On the sides of the bed are several portraits of celebrated women. The library contains about 18,000 volumes, many of which are beautifully bound. The council chamber is small but ornamented with taste. The hangings of this room are blue and yellow, and the furniture yellow. Nearly all the pictures are ancient portraits. It contains a beautiful bureau of French wood. The Duke's dressing-room is small and ornamented with pictures. The audience chamber is decorated in the style of the age of Louis XIV. The curtains and furniture are yellow.

* The pictures being distributed in the different rooms, and the catalogue not following the same order, some care is necessary to avoid confusion.

Although spacious and square, it has only one window, which looks towards the first court. Among the pictures are several ancient portraits. The most remarkable is a beautiful one of William Tell, by Steuben. The *Salles des Aides-de-Camp* is adorned in the same style as the audience chamber, but is lighted by two windows. Besides several pictures by Vernet, ancient portraits, landscapes, and ruins, it possesses four which are particularly entitled to notice, viz. 1. Lorenzo de Medicis surrounded by his family and celebrated personages, by Mauzaisse. 2. Gustavus Vasa at the diet of Sweden in 1560, by Hersent. 3. Philip Augustus before the battle of Bouvines, by Blondel. 4. Death of Masaccio, a Florentine painter, who was poisoned in 1443, by Conder. The hangings and furniture of this room are scarlet.

The next room shown is the anti-chamber of the state apartments, which is approached by passing through two ushers' anti-chambers and the picture gallery. It looks towards the second court and is ornamented with sculptured pannels, bronzed and gilt. This leads to the *Salle de Société*, an elegant room which receives light by four windows, and is adorned with yellow hangings and furniture. The *Galerie dorée* is not excelled by any room in Paris for its excellent disposition, elegance, and splendour. It is sixty-three feet in length by thirty-three in breadth, and has eight windows towards the second court. Opposite the windows are frames to correspond, fitted up with looking-glass. A range of Corinthian columns, enriched with dead gold from the capitals to the middle of the shafts, extends the whole length of the gallery and produces a

magical effect. The four doors are fitted up with looking-glass, and surmounted by bas-reliefs in marble. The furniture and hangings are blue. When this room is lighted up with the magnificent lustres that adorn it, the dazzling splendour is almost insupportable. The *Salon bleu de la Princesse* is small. The walls are covered with rich blue silk damask of Lyons manufacture. At the extremity is a full length portrait of the Duke, by Gérard. Upon a beautiful table is a service of silver-gilt and porcelain, of exquisite elegance and taste. It possesses also a bust of the Queen of Naples, several superb candelabras, and some ancient vases of porcelain of Sèvres. The bed-chamber of the Duke and Duchess, which comes next, is not shown.

Visitors are reconducted through the state apartments and the picture-gallery to the dining-room, which looks towards the rue de Valois. It is decorated with twelve Corinthian columns, which, as well as the walls, are painted in stucco. The curtains are scarlet. From this room a staircase leads into the rue de Valois.

These apartments may be seen upon making application, by letter, to the Chevalier Broval, at the Palais Royal; but only when the Duke is absent.

GARDEN AND GALLERIES. The garden formed by Cardinal Richelieu was much more extensive than the present one. It was a parallelogram of one thousand and two feet by four hundred and thirty-two, extending over the rue de Valois, the rue de Montpensier, and the rue de Beaujolais. Its principal ornament was a wide shady alley of

chestnut trees, which formed regular arches. These trees had been reared at an expense of more than 300,000 livres, as the cardinal had circles of iron fixed to train all their principal branches. The garden contained an orangery, a riding-school and two basins; but being without order or symmetry, it was replanted by the regent in 1730, and adorned with statues. The Cardinal's original plan was to erect round this garden, ranges of symmetrical houses, with three principal entrances; one from the rue de Richelieu; another from the rue des Petits Champs; and a third from the rue des Bons Enfans. This plan, in part carried into execution in 1781, under the direction of M. Louis, by the late duke of Orleans, form the galleries as they now appear. A circus destined for the meetings of various societies, and dramatic representations, erected in the centre, was burnt down in 1798. To carry the plan into execution the garden was laid waste, the fine trees felled, and the orangery destroyed.

The garden is now surrounded on three sides by symmetrical piles of building in stone, four stories in height, decorated with festoons, bas-reliefs, and fluted pilasters of the Composite order. The pilasters support an entablature which is pierced with windows, and crowned by a balustrade, ornamented with large vases. At the ground floor is a gallery pierced with one hundred and eighty arcades. On the fourth side is a gallery of wood. The entire circuit of the galleries is more than a quarter of a league. A spirit of calculation soon turned the Palais Royal into a perpetual fair. Each arcade was converted into

a shop, and the upper stories were transformed into places for entertainments. An arcade, from top to bottom, lets for 8,000 francs a year, and a shop on the ground floor for 3,000 francs. The cellars are also let at an extravagant rate.

The garden, which forms a parallelogram of seven hundred feet by three hundred, was replanted in 1799 by the proprietors of the buildings. The walks are gravelled and skirted by lime-trees. In the centre is a fountain and basin, constructed, in 1817, at the expense of the duke of Orleans. The basin, of a circular form, is sixty-one feet in diameter, and two in depth. The water, which is supplied by the canal de l'Ourcq, rises to the height of forty-nine feet, and falls in the form of a wheat-sheaf, presenting a lively and beautiful appearance. On two sides of the basin are grass-plats, bordered with flower-beds enclosed within a dwarf wire railing: in one of them is a bronze statue of Apollo, and a *méridien à détonation*, which, when the sun shines upon it, discharges a small cannon exactly at noon. In the other is a bronze statue of Diana.

The garden of the Palais Royal is one of the most frequented spots in Paris, being a place of general resort both for business and pleasure. Near the northern gallery newspapers are let out to read for a sous.

In the brilliant shops of the stone galleries is to be found merchandise of every kind, the richest stuffs, most precious trinkets, masterpieces of clock-work, and the most modern productions of the arts. Here fashion has established her empire, and reigns over the metropolis and France. By the side of magnificent *cafés*, are shops which

supply every dainty an epicure can desire, and confectioners who display sweetmeats and preparations of sugar in every form and of every flavour. Should the traveller be in want of habiliments, an artist, at the end of the wooden gallery, boasts that he will furnish him a complete suit of clothes before he can peruse the *Moniteur*, with which he is presented to pass the time. Have his inferior garments suffered by the mud, which is eternally running through the streets of Paris, and with which every pedestrian is plentifully bespattered, he enters the neat little shop of a dealer in jet-like blacking; he is seated on a form covered with velvet, the journals of the day are put into his hand, and in a few moments not only do his boots rival the lustre of the mirror, but every office of the valet is performed with expertness and elegance. Should the wants of nature imperiously urge their claims, he will find, near the shops, several little retreats, that will offend neither the visual nor the olfactory nerves of the most fastidious, and into which he may gain admittance for the trifling sum of three sous; and he will be gratuitously supplied with a sufficient portion of the works of those authors whose lucubrations have been doomed by the public to assist in the mysteries of Cloacina.* Money-changers, portrait-painters, engravers, and china-sellers invite every one to gratify their fancy. Astonished and dazzled at the display of such splendid articles, strangers should be constantly on their guard in a spot where

* For a list of *Cabinets d'Aisance*, see the end of PARIS DIRECTORY.

they will of course be asked a high price for every thing they wish to purchase; and where they will generally be able to obtain a considerable reduction from the original demand. This caution is applicable to all the Parisian tradesmen. The cellars are occupied by *restaurateurs*, *cafés*, smoking-rooms (*estaminets*), and obscene recesses. In the upper stories are likewise *restaurateurs*, more splendid *cafés*, petty exhibitions, billiard-tables, gambling-houses, and crowds of *ladies*. These unfortunate victims and votaries of the Paphian Goddess, are regulated by the police. Before they can pursue their commerce they obtain a licence at an office for that purpose, on the delivery of which the name, age, and residence are written in the police-book, and once a month they are visited at their dwellings by a surgeon, whose duty it is to furnish or withhold from them, according to circumstances, a *carte de santé*, or bill of health. If they neglect these preliminaries, or are unfurnished with the *carte* in question, they become liable to bodily punishment, imprisonment or fine. The galleries being sheltered from the weather, and the garden almost always affording a dry or shady walk, have their attractions at all seasons of the year, and at all hours of the day.

The wooden galleries have also their peculiar attractions, and are much more crowded in the evening than those of stone, particularly in winter, on account of their warmth. Here, in mean narrow shops, a hundred and twenty in number, are crowded together petty booksellers and milliners, *marchands de nouveautés*, and *artistes décrotteurs*.

From the rapacity of the shopkeepers, this part is called the *camp des Tartares*. The glazed gallery adjoining, on the side of the rue de Richelieu, bears the name of the *camp des Barbares*. On both sides of it are ill-famed *cafés*, billiard-rooms where day-light never enters, and shops of ready-made clothes. Below are cellars and smoking-rooms, with farces and music, in which prostitutes and pick-pockets flock together every evening.

The *restaurants* in the Palais Royal are, in general, the most famous and frequented in Paris; their larders are the choicest, their bills of fare the longest, and their dining-rooms the most elegant in the capital. The best are Very's, the Frères Provençaux, and the Café de Chartres in the north gallery; and Prevot's in that towards the west. There are in the Palais Royal several *restaurateurs* who give a dinner, including wine, for two francs per head.

The Palais Royal, which may be called the central point of Parisian amusements, contains a great number of *cafés*, in all of which refreshments are sold at the same price. Coffee, tea, chocolate, etc. are of the best quality. A *demi-tasse* of coffee costs 8 sous, a glass of cogniac brandy 5, a glass of *liqueur* 8, and upwards; a *carafe* of lemonade, orgeat, or bavaoise, 15, an ice 20, and a tea breakfast 36 sous.

The *cafés* of the Palais Royal are most lively in the morning from nine to twelve, and in the evening from six till twelve. The following are those most entitled to description:

Café des Mille Colonnes. This *café*, one of the most splendid in Paris, takes its name from the

columns which by the reflection of its numerous mirrors are multiplied into thousands. Among the ornaments is a beautiful staircase remarkable for its lightness. The presiding Divinity, in the person of a lovely female, occupies a chair made for Joseph Bonaparte, and which originally cost 10,000 francs. It is lighted by gas, and contains two billiard tables. This house is much frequented by foreigners and persons from the provinces.

Café de Foi. This was the first *café* established in the Palais Royal, and is one of the best in Paris. It is less decorated than many others, but few have a reputation so substantial. In the summer it has the privilege of serving refreshments in the garden.

Café de la Rotonde. It is so called from a rotunda in front of it, projecting upon the garden. Excellent refreshments are served here.

Café de la Paix. Strangers should certainly visit this *café*, which was once a theatre occupied by the company of Mademoiselle Montansier, and where petty comedies, rope dancing, and pantomimes are still performed. The pit has been raised to the level of the first tier of boxes, and the saloon; and the two other tiers of boxes preserved. It is richly decorated with painting, gilding and mirrors, and the only payment for the *spectacle* is a small extra charge upon the articles of refreshment. It is much frequented, chiefly by ladies of easy virtue, petty tradesmen, and Parisian Dandies of the second order.

Café des Cinq Sultanes. This *café* changes its name according to the characters sustained by the ladies who do the honours of the place. A

short time ago it was the *Café des Chinoises*, because the fair ones were attired à la *Chinoise*. It is worthy of observation that one of the Sultanas is five feet eleven inches in height, and weighs two hundred and fifty pounds. To its other attractions this *Café* adds instrumental, and sometimes vocal music. It has also a Cosmorama of the cities of Spain.

Café des Aveugles. This *café*, situated in the north gallery, under the *Café Lemblin*, is subterranean, and is so called because the orchestra, which is pretty numerous, is entirely composed of blind men and women, who come every night from the *hospice des Quinze-Vingts*. The first is led by a woman or child, and the rest follow by taking hold of a pole which extends from the first to the last. Their vocal and instrumental performances are medley imitations of those at the French opera. A man here personates a savage by grinning and raving, and beating a drum like a madman, to the infinite delight of the spectators. This *café* is crowded in the evening by women of the town.

There are likewise on the first floors of several houses of the Palais Royal, some superior smoking establishments (*estaminets*), where, besides every article sold in coffee-houses, you are accommodated with pipes and segars.*

There are in the Palais Royal, at the opposite extremities, two shops renowned for *comestibles*, where every luxurious production of nature, every combination of the gastronomic art, solid or liquid,

* For *restaurants* and *cafés* in other parts of Paris see Introduction.

may be had: the one at the north extremity of the eastern gallery, called the *Gourmand*, is kept by Corcellet; the other, near the Théâtre Français, by Chevet.

As the Palais Royal may be considered the central point of the *maisons de jeu*, or gambling houses, we shall here give a brief sketch of them. Their number in this place is four, viz. Nos. 113, 129, and 154, in the eastern gallery, and No. 9, in the western. The apartments which they occupy are on the first floor, and are very spacious. Upon ascending the staircase is an anti-chamber, in which are persons called *bouledogues* (bull-dogs), whose business it is to prevent the entrance of certain marked individuals. In the same room are men to receive hats, umbrellas, etc. who give a number, which is restored upon going out.

The anti-chamber leads to the several gaming rooms, furnished with tables, round which are seated the individuals playing, called *pontes* (punters), each of whom is furnished with a card and pin to mark the *rouge* and *noir*, or the number, in order to regulate his game. At each end of the table is a man called *bout de table*, who pushes up to the bank the money lost. In the middle of the table is the man who draws the cards. These persons, under the reign of Louis XIV, were called *coupeurs de bourses*, (purse-cutters); they are now denominated *tailleurs*. After having drawn the cards, they make known the result as follows:—*Rouge gagne et couleur perd—Rouge perd et couleur gagne*.

At *roulette*, the *tailleurs* are those who put the ball in motion and announce the result.

At *passee-dix*, every time the dice are thrown, the *tailleurs* announce how many the person playing has gained.

Opposite the *tailleur*, and on his right and left, are persons called *croupiers*, whose business it is to pay and collect money.

Behind the *tailleurs* and *croupiers* are inspectors, to see that too much is not given in payment, besides an indefinite number of secret inspectors, who are only known to the proprietors. There are also *maitres de maison*, who are called to settle disputes; and *messieurs de la chambre*, who furnish cards to the *pontes* and serve them with beer, etc. which is to be had *gratis*. Moreover, there is a *grand maitre*, to whom the apartments, tables, etc. belong.

When a stranger enters these apartments, he will soon find near him some obliging men of mature age, who, with an air of prudence and sagacity, proffer their advice. As these advisers perfectly understand *their own* game, if their *protégés* lose, the Mentors vanish; but if they win, the counsellor comes nearer, congratulates the happy player, insinuates that it was by following his advice that fortune smiled on him, and finally succeeds in borrowing a small sum of money on honour. Many of these loungers have no other mode of living.

At No. 154, which takes the lead of the gambling houses in the Palais Royal, is likewise another room, furnished with sofas, called *chambre des blessés*, which is far from being the most thinly peopled. It was in this house that the late Marshal Blucher won and lost very heavy

during the occupation of Paris by the allied armies.

The tables are licensed by the police, and are under its immediate inspection. The bank pays in ready money every successful stake, and sweeps off the losings with wooden instruments, called *rateaux* (rakes).

The enormous profit of the proprietors of the tables may be easily conceived, when it is considered that they pay annually to the city funds the sum of 7,526,600 francs. It is calculated that the sums staked amount in a year to 300,000,000 francs. It is true that part of this money is the same as was staked before, and which serves the possessor to play evening after evening; but it is equally true that the bank gains a profit upon that sum every time it is reproduced. The continual profit gained upon the stakes, prevents any person realizing a fortune by gambling, and leads gamblers sooner or later to inevitable ruin.

There are two gaming houses in Paris of a more splendid description than those of the Palais Royal, where dinners or suppers are given, and where ladies are admitted.*

We here close our description of this too fascinating place, which is to Paris what Paris is to every other metropolis in the world,—the *ne plus ultra* of pleasure and vice; of delight and depravity. In the little world of the Palais Royal, every thing to improve or debase the mind, every thing to excite admiration of the ingenuity of man on the one hand, and his weakness and folly on the

* See *Hotel Frascati* and *Hotel d'Oigny*.

other, are here assembled in strange and perplexing contrast. It is a sort of kaleidoscope, in which all the various colours and hues of human life are displayed in a thousand fanciful and ever changing forms. Finally, it is a place in which those who live for animal enjoyment only, or have strength of mind to play always the philosopher, might pass their life with ample gratification.

*Palace of the Luxembourg, or of the
Chamber of Peers.*

Upon the site of this palace, Robert de Harlay de Sancy erected a large house, surrounded with gardens, about the middle of the sixteenth century. This hotel was purchased and enlarged in 1583, by the duke d'Épinay Luxembourg, who likewise added to it several pieces of ground contiguous. The Hôtel de Luxembourg was bought by Mary de Medicis in 1612, for 90,000 francs, and the present palace built, after the designs of Jacques Desbrosses, and upon the model of the palace de Pitti at Florence, the usual residence of the grand dukes of Tuscany. The queen, who, through the economy of Henry IV, had amassed considerable property, was not sparing of statues and other decorations for the embellishment of her palace. These statues, together with her furniture, were sold at the time when she was driven from the kingdom by Cardinal Richelieu. This palace took the name of Marie de Medicis, but then, as at present, the *Palais du Luxembourg* was its ordinary appellation. Having bequeathed

it to Gaston de France, Duke of Orleans, her second son, it assumed the name of *Palais d'Orleans*, which it retained till the time of the revolution. It was afterwards ceded, for the sum of 500,000 livres, to Anne Marie Louise d'Orleans, duchess of Montpensier; and in 1672 became the property of Elizabeth d'Orleans, duchess de Guise and d'Alençon, who, in 1694, gave it to Louis XIV. It was afterwards inhabited by the Duchess of Brunswick, and by Madame d'Orleans, Queen-dowager of Spain, after whose death Louis XVI gave it to his brother, afterwards Louis XVIII. Having been long deserted, at the beginning of the last century this edifice stood in need of considerable repairs, which were effected from 1733 to 1736. Abandoned again during the first years of the revolution, it was afterwards converted into a prison, and suffered every sort of degradation. In 1795, it became the place of the sittings of the Directory, and was then called *Palais du Directoire*. In 1798, the building was thoroughly repaired, and the entire front cleaned or scraped. When Bonaparte assumed the power, this palace was at first devoted to the sittings of the consuls, and received the name of *Palais du Consulat*, and shortly after, that of *Palais du Senat Conservateur*. This senate held its sittings there till 1814, the period when it was replaced by the Chamber of Peers. Since that time a marble tablet, placed over the principal entrance, has announced that the Palace of the Luxembourg has taken the appellation of *Palais de la Chambre des Pairs*.

PALACE. This edifice is remarkable for the beauty

of its proportions, and its character of strength and solidity. The court forms a parallelogram, of 360 feet by 300.

The front towards the rue de Vaugirard consists of two large pavilions, connected together by terraces supported by open galleries, in the centre of which rises an elegant cupola. This front is connected with the principal pile of building by two wings one story high. Four large square pavilions, the roofs of which rise to a point, stand at the corners of the main building, which is two stories high. The court is surrounded by arcades, some of which are open, and others blank. At the second story, the building forms a recess upon a terrace which extends from the pavilions at the angles to that of the centre. This edifice is decorated with three orders of architecture, and all its walls and ornaments are covered with rustics. At the ground-floor the order is Tuscan; at the first floor the columns have Doric capitals; at the second they are of the Ionic order. The pediment towards the court is adorned with a bas-relief, by Duret, representing Commerce; the sculptor of the four figures placed below is unknown. Towards the garden is a sun-dial, supported by figures in high-relief, representing Victory and Peace, by Espercieux; Strength and Secrecy, by Beauvallet; the two figures in the back ground are Vigilance and War, by Cartellier. This curious sun-dial is calculated to exhibit the republican calendar daily.

This palace has the advantage of being completely detached. A handsome iron railing separates it from the street.

INTERIOR. Upon the appropriation of this palace to the sittings of the senate, Chalgrin was charged to execute the works required for its new destination. He suppressed a heavy staircase that occupied the vestibule, and erected the magnificent one in the right wing. On each side of the stairs is a range of eleven fine Ionic columns, surmounted by an entablature which supports the vault. The latter is decorated in caissons, and at the extremities are two bas-reliefs, by Duret; one representing Minerva, and the other two Genii offering crowns. Each intercolumniation, not occupied by a window, is ornamented with a statue, or a military trophy. The statues are, Desaix, by Gois, jun.; Caffarelli, by Corbet; Marceau, by Dumont; Joubert, by Stouff; and Kleber and Dugommier, by Rameau. The trophies are by Hersent. The beauty of the staircase is further augmented by eight recumbent lions.

After passing through the guard chamber, the first room shown to visitors is the *Salle d'Hercule*, or *des garçons de Salle*, in which is a fine statue of Hercules by Pujet; one of Epaminondas, by Duret, and one of Miltiades, by Boizot. In the *Salle des Messagers d'Etat* is a fine marble statue of Silence, by Mouchy; and one of Prudence, by Deseine. The *Salle de la Réunion* is ornamented with a grand allegorical painting, by Regnault, representing the return of Louis XVIII; and a fine portrait of that monarch, by Lefebvre. Above is a *grisaille*, in which St. Louis is represented fighting the Infidels, by Callet. The ceiling is by Lesueur. Adjoining this room is the *Salle des Ministres*, which is not shown.

The *Salle des Seances* is semi-circular, and its diameter is seventy-seven feet. The walls are ornamented with stucco, in imitation of white veined marble. A fine range of Corinthian columns in stucco, in the intercolumniations of which are statues of legislators of antiquity, in plaster, supports the ceiling, in which are represented civil and military virtues, by Lesueur. In the middle of the axis of the semi-circle, is a recess, in which are placed the seats of the president, and secretaries. Above the president's seat is a demi cupola ornamented in caissons. The Peers' benches, arranged as in an amphitheatre, occupy the area in front of the president. The Peer who addresses the assembly takes his station below the president's desk.

The sculpture which decorates this hall does honour to the French school. The statues placed in the intercolumniations are, Solon, by Rolland; Aristides, by Cartellier; Scipio Africanus, by Ramey; Demosthenes, by Pajou; Cicero, by Houdon; Lycurgus, by Foucou; F. Camillus, by Bridan; Cincinnatus, by Chaudet; Cato of Utica, by Clodion; Pericles, by Masson; Phocion, by Delaistre; and Leonidas, by Lemot. A marble bust of the King, by Dupaty, is placed in front of the president. This room is ornamented with rich hangings of blue velvet, and is very brilliant when lighted up by the superb lustre suspended from the ceiling.

The *Salle du Trone* is richly decorated. In the middle of the ceiling is represented Henry IV in a car, conducted by Victory, from the pencil of Barthelemy. The other paintings are by Lesueur,

except two, representing Peace and War, by Callet. There are four other rooms which are used for the *bureaux*, or committees of the chamber. In one of them is deposited the library. Another (in the pavilion on the left towards the garden) is ornamented with hangings and furniture of beautiful painted cloth, of the manufacture of Vauchelet. All the paintings represent views of Rome. On the chimney-piece are two small and exquisite brass statues of Voltaire and Rousseau.

On the ground-floor is the chapel, which is extremely plain and neat. Adjoining it is a most splendid room, called *chambre à coucher de Marie de Medicis*. The paintings are by Rubens. At the revolution they were all taken down, and hidden in a garret of the Louvre. Since the restoration they have been re-arranged with the greatest care, under the direction of M. Baraguay, who had orders to fit up the room to contain the golden book of the French peerage. It is not large, but quite dazzling with gilded ornaments and beautiful arabesques. The closets, richly adorned with looking glasses, contain the archives of the Peers, and their medallions. In the different rooms are marble busts of deceased senators.

The Luxembourg is open to the public on Sundays only, but strangers are admitted every day (except Monday's), from ten o'clock till four, upon producing their passports. Tickets may be had for Mondays on application, by letter, to *M. le Questeur de la Chambre des Pairs, au Luxembourg*.

GALLERY. This gallery was formed by order of Mary de Medicis, and was at first composed of

twenty-four large pictures, by Rubens, representing the allegorical history of that queen. It was afterwards augmented by several pictures which belonged to the queen dowager of Spain, and by others from the king's cabinet. The gallery was long neglected, and about the year 1780, the paintings were removed to form the museum of the Louvre. The victories of the French under Bonaparte furnished an abundant supply of the *chefs-d'œuvres* of the Arts to enrich the national museum; and the pictures of the Luxembourg, with a considerable addition, were, in 1805, restored to the gallery from which they had been removed. In 1815, when the foreign powers claimed and took the productions of the Arts which had been transported to Paris from the various continental states, the pictures of the Luxembourg * were again removed to the gallery of the Louvre, to fill up the vacant spaces of its walls. Their place has been since supplied by a splendid collection of the finest productions of the best modern French painters. Near the entrance of the gallery is a fine group of Cupid and Psyche, by Delaistre. The ceiling of the gallery presents the signs of the Zodiac in twelve pictures, by Jordaens, and the rising of Aurora, by Callet. In the rotunda, to which the gallery leads, is the celebrated Bathing Nymph, by Julien.

Strangers are admitted to the gallery daily from ten o'clock till four; and catalogues of the pictures are to be had at the door.

* Among them, besides the *History of Mary de Medicis*, were the *History of St. Bruno*, by Lesueur; and the *Sea-ports* of Vernet and Joseph Hue.

GARDEN. Few spots in Paris have undergone more frequent changes than this garden, which was first planted, under the direction of Desbrosses, at the period when the palace was erected. In 1782, the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc. and establishing a fair. The ground thus cleared remained waste for nearly thirty years, and the fair was never established. In 1795, the fine avenue which leads from the palace to the Observatory was commenced, and in 1801, the ground laid waste in 1782 was again planted. Extensive improvements have been made at several subsequent periods, the most important of which was the elevation of the grand avenue to a level. This vast undertaking was attended with immense labour, as the earth and gravel necessary to carry it into execution were accumulating for the period of ten years. It is one of the most agreeable and frequented of the public gardens in Paris. In front of the palace is a vast flower-garden, adorned with an octagonal basin, in which are swans. It is formed of grass-plats skirted by borders of shrubs and flowers. The green alleys are formed of various trees; and on their borders as well as on the terraces are a number of marble statues and vases. Rows of orange-trees add to the embellishment of the garden during summer. On each side of the grand avenue is a nursery-ground in which are specimens of every kind of fruit tree cultivated in France. At the entrance, are two white marble lions, copied from the antique. The extremity is closed by lodges, and a handsome iron railing finished with spear heads gilt.

To the right of the palace is the ancient plantation of lofty trees; opposite are rows of young trees. To the left is a fountain or grotto, after the designs of Desbrosses. It consists of a large central niche, with a smaller one on each side between Tuscan intercolumniations, surmounted by an attic and a semicircular pediment. The columns, niches, attic and pediment, are covered with congelations. On each side of the attic is a recumbent colossal statue, the one representing a river, by Duret, the other, a Naiad, by Ramey. In front of the central niche is a petty artificial rock, from the cavities of which a small stream flows. The rock serves as a pedestal for a white marble statue of Venus at the bath. The arms of France and of Medicis in the tablet of the attic were destroyed at the revolution. This was the only building, not only in Paris, but even in France, where the arms of the Medicis family were sculptured. Most of the statues which decorate this garden are antiques, and many of them are mutilated. The following is their order:—

On entering the garden, to the right of the palace, in a grove, is a colossal statue of Mercury in bronze, by Pigalle, and a vase adorned with bucks' heads, in marble. Ascending the terrace to the left, 1. Two Wrestlers;—2. The Gladiator;—3. Ceres;—4. Venus de Medicis;—5. Meleager;—6. A Gladiator with his sword;—7. Ceres;—8. Bacchus;—9. Bacchus;—10. Ceres;—11. Unknown;—12. Vulcan, by Bridan, Sen. Descending this terrace, and advancing towards the avenue on the right, 1. A fine marble vase;—2. Venus;—3. A Muse;—4. Venus, by Chardin;—5. Flora;

—6. Four Vases round the basin. Ascending the opposite terrace towards the palace, on the right, 1. Two Wrestlers;—2. Diana;—3. Meleager;—4. Venus with a Dolphin;—5. Bacchus;—6. Apollo;—7. Mercury;—8. Bacchus in his old age;—9. (Close to the wall, at the end of a lane) Winter under the form of a woman warming her hands, by Caffieri;—10. Ceres;—11. Bacchus;—12. Horace vanquished;—13. Ajax;—14. Flora. Under the terrace, returning to the avenue, 1. Venus with a Dolphin;—2. Diana;—3. Bacchus;—4. Ceres. On the balustrade, at the end, are two groups of Children supporting flower-baskets. On a grass-plot beyond the octagonal basin is a pedestal, on which is fixed a *meridien à détonation*, by Regnier. It is a dial of a new invention, so contrived that it discharges a small cannon exactly at noon, if the sun shines upon it.

The garden of the Luxembourg, from its first formation, has been the favorite resort of politicians. Many persons still prefer it to that of the Tuileries, it being more spacious and retired. In the evening the principal avenue is thronged.

LE PETIT LUXEMBOURG. This palace or hotel, which is a dependence of the palace of the Luxembourg, was commenced about the year 1629, by order of Cardinal Richelieu, who resided in it whilst the Palais Royal was building. When the Cardinal went to his new palace, he gave the Petit Luxembourg to his niece, the Duchess d'Aiguillon. It passed by descent to Henri Jules de Bourbon Condé, after whose death, Anne, Princess Palatine of Bavaria, occupied it, and made considerable repairs and additions to it. Under



Alphonse de

PALACE BOURBON OR OF THE DEPUTIES.



the Directory, four of the directors occupied the Petit Luxembourg, whilst the fifth dwelt in the palace. Bonaparte resided here six months before he took up his abode at the Tuileries. It is now the residence of the chancellor of France, as president of the Chamber of Peers.

Palais Bourbon.

This palace, part of which is occupied by the Prince de Condé, and the rest destined to the sittings of the deputies of the departments, is situated upon the southern bank of the Seine, towards the west of Paris, and commands an extensive view of the river and the Champs Elysées. It was erected in 1722, by Louise-Françoise, Duchess-dowager of Bourbon. It was begun after the designs of Girardini, an Italian architect, and continued by J. H. Mansart, l'Assurance, and others. Upon its coming into the possession of the prince de Condé, it was considerably enlarged, and the interior was embellished with the utmost magnificence. Though not completely terminated in 1789, it had already cost nearly a million sterling. Its superficies is about eight thousand eight hundred and seventy feet. Its front towards the river was composed of two pavilions, each formed only of a ground-floor. That which faced the Place Louis XV had never been finished; its architecture was in the worst style, and when the Pont Louis XVI was built, the Palais Bourbon could scarcely be seen.

At the revolution, the Palais Bourbon was one of the first mansions that was plundered, and it

remained unoccupied till 1795, when it was chosen for the sittings of the Council of Five Hundred. The pavilion opposite the bridge was selected for the sittings of the council, and the rest appropriated as a residence for the President. It was afterwards occupied by the *Corps Legislatif*. Upon the restoration in 1814, the Prince de Condé took possession of the palace of his ancestors, and entered into an arrangement with the king, by which that portion which had been occupied by the legislative body, and which had been in great part rebuilt, was ceded to the nation for ever, for the use of the deputies of the departments.

PALACE OF THE PRINCE. The part occupied by the Prince de Condé is a pavilion only one story high, which was formerly called Hôtel Lassay, and was annexed to the original building after it became the property of the Prince de Condé. Its appearance is mean, indicating a spacious country seat, rather than the palace of a Prince. Its entrance is by the rue de Bourbon, from whence it is approached by an avenue, 270 feet in length, terminating in a court 174 feet in length, and 126 in breadth. The plan consists of ten principal courts, surrounded with buildings, affording ample accommodation for a numerous household. The offices are upon an extensive scale, and there is stabling for fifty horses. The entrance to the interior is by a flight of steps. Formerly, nothing could exceed the splendour of the mirrors, gilding, paintings in fresco, and costly furniture which decorated these apartments; at present they are only remarkable for the beauty of their pro-

portions, their convenience, and chivalrous recollections. In the Prince's cabinet are two pictures, representing the battle of Rocroy, where the great Condé commanded, by Casa-Nova, and the battle of Nordlingen, by Lepan; on the chimney-piece is a bronze bust of the great Condé; there is also a portrait of the Prince de Condé, at the age of twenty-two, when he gained the battle of Rocroy, and another when he was more advanced in years: also a superb piece of furniture, containing a mineralogical collection, presented in 1772 to the Prince de Condé, by the King of Sweden. In the billiard-room are two pictures, representing the battle of Fribourg, by Casa-Nova, and that of Lens, by Lepan, with superb hangings of Gobelins tapestry, representing the wrath of Achilles. One of the chimney-pieces is adorned with a small statue of the great Condé, throwing his general's staff into the lines of Fribourg, and one of Marshal Turenne. On the second chimney-piece are the chevalier Bayard and the *Connétable* Duguesclin. In the next saloon, on the chimney-piece, are busts in white marble of the great Condé and Turenne, by Coysevox; between them is a bust of Henry IV in coloured wax, taken from nature immediately after the death of that unfortunate monarch.* At the corners, are busts of the late Prince de Condé, and his son the Duke of Bourbon, by Deseine. The garden, consisting of flower-beds, bowling-greens, and bowers, is bounded by a terrace one thousand five hundred

* This bust was formerly at the Conservatoire des Arts et Métiers.

feet in length. At the extremity of the terrace, on the side of the Hôtel des Invalides, are some small apartments, with a garden laid out in the English style. The Palais Bourbon may be seen at any time of the day, a servant being always on the spot to attend visitors.

CHAMBER OF DEPUTIES. In 1795, when the Palais Bourbon was chosen for the sittings of the Council of Five Hundred, Gisors was charged to execute the works requisite for its new destination. The architect, guided by economy, preserved part of the old structure, blocked up the windows, and added to the front a portico, ornamented with six columns. The pediment was adorned with a bas-relief, representing Law punishing Crime and protecting Innocence. The whole was surmounted by a heavy attic. Bonaparte determined to give to the Palace of the Legislative Assembly a more magnificent façade, and, in 1807, Poyet was charged to prepare designs. The present front, which cost 1,759,000 francs, and which may be considered one of the finest specimens of architecture in the French capital, was then erected. It presents a portico nearly one hundred feet in breadth, composed of twelve Corinthian columns, and ascended by twenty-nine steps. The columns are crowned by a triangular pediment, the tympanum of which is ornamented with a bas-relief* in plaster, by Fragonard, representing Law supported by the

* The bas-reliefs which adorned the wall of the portico were destroyed in 1815, as was the magnificent display of sculpture in the tympanum of the pediment, a *chef-d'œuvre* of Chaudet, and the last production of his chisel.

Charter, and attended by Justice, Strength, Navigation, the Arts and Sciences, and Commerce. At the foot of the steps, upon pedestals eighteen feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, by Beauvallet; Colbert, by Dumont; l'Hopital by Deseine; and d'Aguesseau by Foucou. The principal entrance, towards the Place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and the family arms, which marked it as the residence of the descendants of the great Condé, were destroyed at the revolution. The first court, 280 feet in length by 162 in breadth, is skirted by buildings devoid of character. The second court, or court of honour, is 140 feet in length by 96 in breadth, and presents a fine assemblage of porticoes and masses, well distributed. At the extremity is a portico adorned with eight Corinthian columns. The two figures on pedestals before it are Minerva, by Bridan, jun., and Strength, by Espercieux. The two figures supporting the clock are by Fragonard. On one side of the court is the *Salle de la Victoire*; on the other the *Salle de la Paix*.

The chamber is of a semi-circular form, lighted from the roof, and disposed like an amphitheatre. The members sit upon benches which rise one above another. Two benches in front, covered with blue cloth, are appropriated to the king's ministers. In the upper part of the chamber are galleries for the council of state, the Peers of France, the foreign ambassadors, journalists, and the public. They extend round the circular part

of the house, and are ornamented with thirty Ionic columns, and the same number of pilasters, in stucco, to imitate white veined marble. The pavement is of marble, in compartments, with allegorical attributes. The ceiling is richly painted in caissons with figures and ornaments. The two grand doors are of solid mahogany studded with gilt stars. The door posts are of marble richly sculptured. The walls are of stucco, ornamented with plates of copper gilt. At the centre of the chord are the chair and desk of the President. In front of the desk is the tribune which the deputies ascend when they address the chamber. It is of marble, adorned with a bas-relief by Lemot, representing History. Behind the President's chair are marble busts of Louis XVI, Louis XVII, and Louis XVIII. In six niches, three on each side of the tribune, are placed statues of Lycurgus, Solon, Demosthenes, Brutus, Cato, and Cicero.

The *Salle des Gardes* is richly decorated with paintings and sculptures after the designs of Fragonard. The two bas-reliefs on the supports of the vault represent Henry IV distributing recompenses to warriors and agriculturists; and Francis I encouraging the sciences, letters, and arts.

The *Salon du Roi* is decorated with twelve Corinthian pilasters, regularly disposed on each side of the doors and windows, and supporting a ceiling richly ornamented. On each pilaster are painted military emblems. Above the windows are figures of Fame, holding crowns. In the archivolt are the names of all the battles in which the French armies have been victorious since the revolution. The pictures in this saloon are Louis

XVIII and the Duchess of Angoulême, by Gros; OEdipus and his daughter, by Thevenin; and Queen Clotilda, by Mademoiselle Duvidal. On the chimney-piece is a splendid clock, by Lepaute; Wisdom is represented showing the hours to Time. A circle on which are the hours turns round, and on coming under the pointed instrument held by Time, the clock strikes. In this saloon are busts of Henry IV, the Count d'Artois, the Duke of Angoulême, and the late Duke of Berry. Here also may be seen the chair on which the King takes his seat when he opens the session of the chambers; it is that once used by Bonaparte, only the eagles have given place to *fleurs de lis*, and the foot-cushion is quite new.

In the *Salle de la Paix* are two fine pictures representing the Death of Socrates, by Peyron; and Philoctetes, by Lethiers. At the extremities are two magnificent groups in bronze, one of the Laocoon, and the other of Arria and Petus. They were cast by Keller, in the reign of Louis XIV.

The *Salle de la Victoire*, which is opposite to the *Salle de la Paix*, is worthy of particular attention. Beneath a fine portrait of Louis XVIII, by Paulin Guerin, is a colossal bust of the late Duke of Berry, with the following inscription, which were the last words addressed by that prince upon his death-bed to the marshals of France:—J'AVAIS ESPÉRÉ VERSER MON SANG POUR LA FRANCE. Opposite is a statue of Henry IV by Raggi. On the pedestal are the words addressed by that monarch to the notables assembled at Rouen:—LE VIOLENT AMOUR QUE JE PORTE A MES SUJETS ME FAIT TOUT TROUVER AISE ET HONORABLE. It

likewise contains pictures representing the siege of Calais, by Scheffer; the death of Bayard, by Beufort; the resistance offered by the President Molay to the *ligueurs*, by Vincent; and the death of the connétable Duguesclin, by Brennet.

There are several other apartments for the *bureaux* or committees of the chamber, for a library, and the accommodation of the officers of the chamber. The embellishments of this part of the Palais Bourbon have cost within the last ten or twelve years above three millions of francs (120,000*l.*).

The Chamber of Deputies may be seen every day by inquiring for a *garçon de Salle*. During the session, tickets to hear the debates may be had by writing to *M. le Questeur de la Chambre des Députés, au Palais Bourbon*.

Palais de l'Élysée-Bourbon,

Rue du faubourg St. Honoré.

This hotel, constructed in 1718, after the designs of Molet, for the Count d'Evreux, was afterwards purchased and occupied by Madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs Elysées was added to the garden. At the death of Madame de Pompadour, Louis XV bought it as a residence for ambassadors extraordinary. In 1773, it became the property of M. Beaujon, a famous banker, who enlarged and embellished it in the most magnificent style. The Duchess of Bourbon purchased it after the death of Beaujon, and occupied it till 1790, the period of her emigration. In 1792, it

became national property, and during the most stormy period of the revolution was used as the Printing office of the government. In 1800, it was sold and converted into a public garden, which proved an unsuccessful speculation. Maret, duke of Bassano, bought this hotel in 1804, and occupied it till his departure for Naples. It then fell into the hands of the government, and was inhabited by Bonaparte several times before his abdication. He returned to it after the battle of Waterloo, and here was performed the hurried drama of the *cent jours*. In 1814 and 1815 it was occupied by the Emperor Alexander, and afterwards by the Duke of Wellington; and in 1816 was given by Louis XVIII to the late Duke of Berry. The architecture is elegant and simple.

The garden, one of the largest in Paris, is laid out in the English style. In the middle is a bowling-green, leading by a gentle descent to a fine piece of water surrounded by large trees overshadowing delightful walks.

Upon the assassination of the Duke of Berry by Louvel, at the door of the Opera house on the 12th of February 1820, the Duchess removed to the palace of the Tuileries, and since that period the Palais de l'Élysée-Bourbon has been unoccupied.

INTERIOR. Nothing can exceed the taste with which the apartments of this palace are distributed and furnished.

Visitors are successively introduced into the apartments of the late Duke; the summer apartments of the Duchess; and the winter apartments of her royal Highness.

The *apartments of the late Duke* are on the ground-floor. They are the least splendid, but are furnished in an elegant and manly style, and contain a choice collection of fine paintings. The first room is the *usher's anti-chamber*, which possesses some good pictures of the Flemish school. The *Salon feuille morte* (dead foliage), is so called from the colour of the tapestry and curtains. This room contains twelve pictures of the Flemish school, among which is a Tavern Scene, by Teniers, which for nature, warmth of colouring, and expression, ranks amongst the first compositions of that artist. It possesses also two magnificent candelabras of porphyry and bronze, ten feet in height. On the chimney-piece is a superb time-piece, by Lepaute. The *crimson saloon* is ornamented with gilt pannels and crimson silk hangings, with furniture to correspond. In this saloon are some good pictures of the Flemish school, amongst which may be remarked, a Village Fair, by Wouvermans, the more remarkable on account of its being different to the general style of that painter, and rivalling, in the vivacity of its composition, the excellent grouping of its figures, and its genuine expression, the pictures of Gerard Dow and John Steen.

The *Duke's bed-room** is hung with green silk, with bed and furniture to correspond. A stranger will be struck with the numerous and beautiful paintings it exhibits. We recommend to their

* The Duke and Duchess regularly occupied the same bed-room, although separate rooms are called by their names.

notice one by John Steen, to the left of the bed, which ranks amongst the masterpieces of that painter. Two small pictures by Mieris, representing Children at play, deserve attention for their brilliant colouring, and exquisite execution. In this chamber is a plaster bust of the late Duke of Berry, which presents a most striking likeness.

The *Toilet-room* is hung with green silk, with furniture to correspond. The most remarkable pictures are: a Portrait of a Lady holding a palette, by Mieris, which resembles a miniature by its high finish, but is far superior in expression; and a picture of the conclusion of the peace of Munster, remarkable for numerous figures, all portraits. An engraving near it gives the explanation. The toilet-room contains also two antique Etruscan vases, besides several curious objects, antiquities and petrifications, found by the Duchess in the ruins of Herculaneum and Pompeii. The *library* is hung with tapestry; and the curtains lined with green silk, with furniture to correspond. The books are disposed on shelves, in the upper part of the room, round which a gallery extends. The lower part of the room is ornamented with pictures, the most remarkable of which are: two admirable effects of Light, by Schalk and Gerard Dow; a Naval Fight, by Backhuizen; some horned animals, by Paul Potter; and a Chase, by Wouvermans; the latter is remarkable for its bold expression and lively colouring. On the chimney-piece is a neat and elegant clock, on a car drawn by Cupids. The *silver saloon* is so called from its being white with silver ornaments; the hang-

ings and furniture are lilac; with silver borders. The masterpieces of painting which adorn this room would require too long a description to do them justice; the observer will particularly notice the interior of churches, by Nèefs; landscapes of Ruysdael and Van Berghem; pictures of John Steen, Mieris, and Vernet; and dead animals by Weenix; all of admirable composition and execution. On the chimney-piece is a time-piece ornamented in silver, representing Cupid in a car drawn by a dog. The fire irons and fender are also of silver. In the middle of the room is a small table, the top of which is formed of a single mosaic, twenty inches in length by sixteen in breadth, representing birds drinking from a vase.

The *summer apartments of the Duchess*, also called *Apartment of Honour*, are on the ground-floor, and separated from those of the late Duke by an anti-chamber. The first apartment shown is a *small dressing-room*, hung with white plaited muslin, embroidered with white flowers. The furniture is mahogany. It contains a magnificent portable looking-glass. The *work-room* of the Duchess is furnished in a most costly manner; the pannels and furniture are richly gilt; the curtains are green silk, of Lyons manufacture, with very rich flower borders; the furniture is covered with silk tapestry, of Beauvais manufacture, representing landscapes. It contains a superb musical time-piece representing the fall of Phaeton; and a second time-piece which, although more ancient, is remarkably fine. The *bed-room* rivals the preceding in richness, and surpasses it in elegance. The bed is gilt, with hangings of lilac silk

and the most tasty ornaments. The curtains and furniture are of the same material, and ornamented in a similar manner. The chimney-pieces are adorned with rich and elegant time-pieces. The *grand saloon* is ornamented with green tapestry. It contains a small marble statue of Marius, of beautiful execution, four magnificent candelabras in porphyry and bronze, and two vases of Swedish granite, eleven feet in height and of exquisite beauty. The *Aides de Camp's hall* is remarkably plain. The *dining-room* is fifty feet in length by twenty in breadth. It is ornamented with architecture of the Corinthian order, gilt; and possesses four large pictures, affording views of the Tiber, the Nile, the Rhine and the Seine. The last room of this suite of apartments is the *guard-chamber*.

The *winter apartments of the Duchess* are on the first floor, and although not so sumptuous as the former, possess a degree of elegance and comfort which will enhance their merit in the eye of English visitors.

Under the peristyle leading from the summer apartments to those of winter, is a good statue of Apollo Belvedere, and six medallions representing the arms of the city of Paris. A magnificent staircase bordered with a railing of iron gilt, in the form of palm leaves, leads to the *usher's anti-chamber*. Next comes the *Saloon of the officers on duty*, and then the *Family Saloon*, which is hung with crimson silk damask furniture to correspond. Upon the chimney-piece is a bust of the Duchess. The *billiard-room* is yellow, but contains nothing remarkable. The *grand Saloon* is of large dimensions. The walls are of dead gold

ornamented with paintings of the four seasons. The curtains and furniture are of red silk. On the chimney-piece is a beautiful time-piece, representing the Oath of the Horatii. It also possesses a small marble statue of Agrippina. The *Duchess' library* is fitted up with mahogany shelves and book-cases. The decoration is neat. The sofas and chairs are of mahogany with green morocco. It contains a large looking-glass with plaited green silk behind it. The *bed-room of the Duchess* unites costliness with simplicity and comfort. It is hung like a tent with yellow plaited silk, embellished with crimson ornaments. The posts of the tent are gilt spears, which meet in the centre of the ceiling. The bed is of solid mahogany with gilt ornaments, representing Silence and Sleep, and rich yellow draperies. It contains a splendid piece of furniture, eight feet in height, and six in breadth, of French wood with costly gilt ornaments, which was formerly used by the Duchess as a cabinet for her jewels. The *boudoir* or toilet-room is lined with white plaited muslin fastened by crimson ropes. It also serves as a bath-room.

The late Duke of Berry allowed, in the most condescending manner, strangers to visit his palace. To obtain admission application must now be made by letter to the Marquis de Sassenay, at the palace, or M. Cuchet , at the Petit Hotel, who generally send tickets by post, a few days after.

Palais des Beaux Arts,

See Institute.

Palais Archiépiscopal.

This palace is annexed to and communicates with the cathedral of Notre Dame, on the southern side.

The entrance of the first court is marked by a pavilion on each side of an iron railing. Attached to the church, is a building of a plain and noble style of architecture, which formerly served as an entrance to the palace. In the centre is a niche, containing a fine statue of Pity. Within the second court stands the old palace, on a parallel line with the course of the Seine: here is a remarkably beautiful chapel, decorated with ornaments in stucco. A superb staircase, constructed in 1772, by Desmaisons, leads to the magnificent apartments which were sumptuously furnished by order of Bonaparte.

The interior of the palace is very splendid, and consists, 1st, of the apartments of honour, which are reserved for the king when he visits the cathedral; 2nd, the apartments of the archbishop.

The *apartments of honour* look on the garden and the quay. The entrance is on the right in going into the second court. At the top of the grand staircase are two anti-chambers, the second of which separates the apartments of honour from those of the archbishop. On the right is a saloon, hung with green velvet and silk, and ornamented with gilt pannels. The furniture is covered with velvet and silk to correspond. A second saloon is fitted up with crimson silk. The next room is the saloon of the life-guards, which leads

to the grand council-chamber of the chapter, who hold their meetings there when the king is pleased to be present. This room is of stucco, in imitation of marble. Next to the latter is a gallery, leading to the cathedral.

The *apartments of the archbishop* consist of two dining-rooms, which are entered by doors on the left of the second anti-chamber mentioned above. Next is the hall of attendance, and, on its left, the large and splendid library of the archbishop. In this room is a fine portrait of Cardinal Talleyrand, archbishop of Paris, who died in 1821. The archbishop's saloon is splendidly hung with crimson silk, with curtains and furniture of the same; the pannels and ornaments are gilt. It is to be regretted that the ceiling does not correspond with the general magnificence of the room. Next comes the private library, and then the private closet of the archbishop, both hung in green. The archbishop's bed-room is hung with crimson silk, with curtains and furniture to correspond. The bed and chairs are most splendid. In this room is a beautiful small ivory crucifix, valued at more than 6,000 francs, which was brought from the Brazils by Duguay Trouin.

The summer apartments are on the ground-floor near the garden. The first room is an anti-chamber: on its left is the private chapel of the archbishop, which is very neat but contains nothing remarkable. On the right is a saloon hung with crimson silk, the furniture to correspond. It contains a painting of the Crucifixion. The bed-room is hung with lilac silk, with bed and curtains to correspond. Next come two small

libraries, the council-chamber of the chapter, and the back library.

This palace has been enlarged towards the east, where a new quay has been built. The garden, encircled by an iron railing, affords an interesting view of the river, the island St. Louis, the wine wharf, the quays, &c.

It is difficult to obtain permission to see this palace. No person is allowed to enter when the archbishop is from home; and the present prelate requires that applications for admission should be made by letter, addressed immediately to himself.

Palais de Justice,

Place du Palais de Justice.

This edifice, also called *le Palais*, was formerly the residence of the kings of France. Its origin is lost in the night of time, but it appears to have been occupied by Dagobert, and certainly was inhabited by the counts of Paris, and the majordomos or mayors of the palace. Eudes or Odo was the first king who dwelt in it, and some of the towers built by him are said still to exist. Hugh Capet united this palace to the domains of the crown, and his son Robert, about the year 1000, constructed some of the galleries and towers. This ancient structure was enlarged and embellished by St. Louis, who inhabited it, and who also built the *Sainte Chapelle*. Under Philippe le Bel, about the year 1313, it was almost entirely rebuilt. Louis XI, Charles VIII, and Louis XII, likewise made considerable additions to it. The *Parlement* of Paris first held their sittings in the *Palais* under

the reign of St. Louis, and here they continued to hold them till the revolution.

In 1364, when Charles V left the *cité* to live at the Hôtel de St. Paul, the *Palais* was merely an assemblage of large towers communicating with each other by galleries. The extensive garden formerly belonging to this palace was formed or improved by king Childebert I.

In 1410, during the quarrels between the Duke of Orleans and the Duke de Bourgogne, which filled Paris with disorder, Charles VI, considering himself unsafe at the Hôtel de St. Paul, came and dwelt in the *Palais*. Francis I also resided here in 1531. This royal residence seems to have been used from an early period for state ceremonies.

On the 7th of May, 1618, the ancient and magnificent room called *la salle du Palais*, with several contiguous buildings, were destroyed by fire. It was in this hall that ambassadors were received, that splendid banquets were given, and the nuptial festivals of the royal family were held. The roof was of timber, supported by columns also of wood, enriched with gilding upon an azure ground. In intervening spaces, were statues of the kings of France, from Pharamond to Francis I, with an inscription stating the name of each king, the length of his reign, and the year of his death. At one extremity of the hall was the chapel built by St. Louis, and at the other an immense block of marble, which served for a dining-table upon state occasions. To this table none were admitted but emperors, kings, princes of the blood, peers and peeresses of France. By a singular contrast, this table was afterwards used

as a stage for the *farces, moralités et sottises* performed in the *Palais*. After the fire in 1618 the *grande salle*, also called *la salle des Pas Perdus*, was rebuilt after the designs of Desbrosses, and finished in 1622. Its length is 216 feet, and its breadth 84. It consists of two spacious collateral naves, with vaulted ceilings, separated by arches resting upon square pillars. The decoration is of the Doric order, and light is admitted by two large arched windows, and four small oval ones, at the extremities. The *salle des Pas Perdus* is the Westminster Hall of Paris. It serves as a *promenade*, and leads to the various courts of Justice and other apartments. In this hall a monument, after the designs of Dumont, was erected in 1822, to the memory of the courageous and unfortunate Malesherbes. It consists of a statue of that upright minister and bold defender of Louis XVI, with a figure of Fidelity on one side and of grateful France on the other. Over the door leading to the Court of Cassation is a bas-relief of Justice.

Beneath the *salle des Pas Perdus* is a hall of the same dimensions, called *la cuisine de St. Louis*. Like the room above it is divided into two naves by pillars, which extend its whole length and support a vault. At the four corners are chimneys of large dimensions, remarkable for their construction. A staircase still exists which probably served for carrying the dishes to table when grand entertainments were given.

Above the *salle des Pas Perdus* are three vaulted rooms constructed towards the end of the reign of Louis XV, in order to form a depot of archives. The construction of these galleries is much ad-

mired. The vaults are formed of hollow bricks, invented by the architect Antoine. Thus, of these three stories, the hall on the ground floor is of the reign of Louis IX; that of the first-floor, of the time of Louis XIII, and that of the second, almost of our own days.

In 1776, another fire destroyed the buildings extending from the prisoners' gallery to the Sainte Chapelle, and a plan was then formed to erect a front corresponding with the dignity of the Palace of Justice. The modern part of the structure, as it now appears, was constructed under the superintendence of Messrs. Morcau, Desmaisons, Couture and Antoine, members of the Academy of Architecture, who also formed the semi-circular *place* before the palace. The front of this building presents a platform, ascended by an immense flight of steps, which serves as a basement for a projecting body of four Doric columns. Above the entablature is a balustrade; and upon four pedestals are colossal statues representing Strength and Abundance, by Berruer, and Justice and Prudence, by Lecomte. The central projecting body is surmounted by a quadrangular dome, at the base of which are two angels supporting the arms of France, by Pajou. On each side of the steps is an arch, one of which leads to the Tribunal of Police, and the other to the *Conciergerie*, the prison from which *Marie Antoinette* was led to execution.*

The two wings, which extend to the street, consist, at the ground-floor, of piazzas, above which is a row of windows. Towards the street, the wings are ornamented with four Doric co-

* See *Conciergerie*.

lums, and a balustrade to correspond with the façade. In the right wing is a large and handsome staircase, richly adorned, which leads to the *salle des Pas Perdus*; and that leading to the criminal court, constructed at the same time, is equally remarkable. The outer court, called *cour du Mai*, in consequence of an ancient ceremony performed in it, is enclosed by palisades and iron gates, 140 feet in length. The central gate is overcharged with costly ornaments, and little in accord with the general sobriety of the structure.

Opposite the Pont au Change is a square tower, which forms an angle of the buildings of the *Palais*. In this tower was placed the first large clock seen in Paris. It was made in 1370, by a German, named Henry de Vic, whom Charles V brought to France. The dial was gilt under Henry III, and decorated with the figures of Strength and Justice, supporting the united arms of France and Poland. The bell, called *tocsin du Palais*, was cast at the same time, and hung in the same tower. The wall of the *Palais* contiguous to the tower, fronting the *Marché aux Fleurs*, is decorated with two figures, by Germain Pilon, of large proportions and in high relief, representing Justice and Strength. On the side next the quay a wing has recently been built in order to enlarge several of the Courts of Justice.

The Court of Cassation holds its sittings in a room which was formerly the *grande chambre* of the *parlement*. The Gothic ornaments were removed, and in their place was substituted, by Peyre, in 1810, a decoration simple in design but rich in ornament. At the extremity are the throne

of the king and the seats of the presidents. Opposite to them are the arms of France, and the statues of the Chancellors d'Aguesseau and l'Hopital, by Deseine. The railing which separates the space beyond the bar from the advocates' bench is remarkable for its ornaments and the excellence of their execution. A portrait of Louis XVIII adorns this Court.

It is surprising to behold so important a public edifice encumbered on every side, and even in the interior, with private dwellings and shops, which expose it every day, as well as the archives it contains, to destruction by fire. One of the interior galleries is called the *galerie mercière*. On each side of it are shops. Above this gallery the *Cour Royale* holds its sittings upon civil cases. The staircase leading to it is decorated with a statue of Law, with this inscription:—*In Legibus Salus*. The Court of Assises is held at the extremity of the *galerie Dauphine*, in rooms formerly occupied as the offices of the Chancellor. The first sections of the civil tribunal are on the side of the *cour Lamoignon*, above the *perron des lions*; the others are round the *salle des Pas Perdus*.

The *Cour des Comptes* occupies a separate building in the *cour de la Sainte Chapelle*. It was erected in 1740, after the designs of Gabriel, but presents nothing remarkable. On the left of this building is an arcade, which serves for a communication with the hotel in which the *premier President* of the court of Accounts formerly dwelt. This arcade, said to be the work of Jean Goujon, is one of the most remarkable constructions in the *cit *, from the richness and perfection of its orna-

ments. On each side, above the vault, rises an arched window, presenting two coupled Ionic pilasters, the capitals of which are sculptured in small lines, a kind of ornament unexampled, it is said, in that order. On the keystone of the arch-vault are two heads of fauns, one has hanging pigs' ears and serpents entwined with its hair. Above the windows are other heads crowned with garlands; and the tympanums exhibit figures of genii bearing palms, executed with great elegance and delicacy. The cornice of the arcade is supported by eight consoles richly adorned with foliage, and terminated on the outside by four female heads, which differ from each other in attitude, physiognomy, and dress, but all have a crescent in their hair. Four corresponding heads, placed under the arcade, are Fauns with cornucopiæ. In the caissons, which adorn the lower part of the cornice, is the monogram of Henry II and Diana of Poitiers, so often found on the monuments erected by that prince. This monogram is here accompanied by a *fleur de lis* and a crescent. Behind the cour des Comptes is the *Préfecture de Police*, formerly the hotel of the first President of the Parlement. To the right of the cour de Harlay are the dependencies of the Conciergerie. An open arcade, towards the quai de l'Horloge, leads to that prison and communicates with the cour de Lamoignon. The buildings which separate the latter court from the cour de Harlay are private houses connected with the *galerie mercière*.

Upon part of the ground which forms the Place du Palais de Justice, stood the house of Jean Châtel, whose son attempted to assassinate Henry IV,

on the 27th of December, 1594. This man, against whom there was no charge, was sentenced to nine years banishment, to pay a heavy fine, and to have his house demolished. A building, called a pyramid, was erected upon its site to "attest the crime and punishment of the Jesuits," who were supposed to have instigated the assassin. The monument was demolished in 1605. Upon this *place* the sentences of criminals who stand in the pillory or are branded are carried into execution.

LA SAINTE CHAPELLE DU PALAIS. Upon the spot now occupied by the Sainte Chapelle there originally stood a chapel dedicated to St. Nicholas, which was erected by king Robert, and afterwards an oratory, constructed by Louis le Gros. St. Louis having purchased of Baldwin, emperor of Constantinople, various relics, at an immense expense, constructed the Sainte Chapelle for their reception. The buildings, erected after the designs of Pierre de Montreuil, consist of two chapels, one above the other, both of which were dedicated on the same day, in 1248; the upper one by Eudes, legate of the Sovereign Pontiff, in honour of the Holy Crown of Thorns; and the lower one by Philip, archbishop of Bourges, in honour of the Virgin. The expense of this structure was 40,000 livres, or 800,000 fr. according to the present value of money. And that of the relics and their shrines 100,000 livres, equal to 2,000,000 fr. of French money. Thus the Sainte Chapelle and its treasure cost St. Louis a sum equal to 2,800,000 fr. present money.

This structure, which is one of the finest edifices of the middle ages in Europe, rests solely upon

slender detached columns. Its height, from the pavement of the lower chapel to the top of the pediment, is one hundred and ten feet. The upper chapel is one hundred and ten feet in length by twenty-seven in breadth. The ornaments, both within and without, are finished with remarkable elegance and delicacy. The windows, of painted glass, representing scriptural subjects, are greatly admired for their height and the beauty and variety of the colours. The lower chapel formerly served as a parish church for the servants of the canons and chaplains, as well as for the inhabitants of the court of the *Palais*. In one of the vaults was buried the celebrated poet Boileau. His body was taken up during the revolution and removed to the Musée des Monumens Français; it is now in the church of St. Germain des Prés. The *Lutrin* sung by that celebrated poet was deposited in the chapel. To the right of the upper chapel is shown a small oratory to which St. Louis repaired daily to hear mass. The spire or steeple of this chapel, a work remarkable for its boldness and lightness, having fallen into decay, was taken down a few years before the revolution. The rest of the building is now undergoing repair. The outer stairs leading from the ground-floor to the upper chapel, have lately been reconstructed after the designs and under the direction of M. Peyre.

The Sainte Chapelle is approached from the rue de la Calandre beneath a portico, above which is a bas-relief, by Gois, fifteen feet in length by seven in height. It represents the Chambre des Comptes receiving the oaths of all the generals of both secular and regular orders.

This building is now converted into a depot of judicial archives, which are systematically arranged in cases forming a gallery supported by slender columns. They consist of more than ten thousand volumes, in folio, written upon parchment, and more than twenty thousand minutes of different jurisdictions annulled at the time of the revolution. The depot likewise contains some very curious papers, highly interesting in an historical point of view. This depot, from its nature, cannot be open to the public as a library, but the *archiviste* readily shows it to strangers. Application must be made at his office in the grand court of the Palace.

Palais du Temple,

See page 125.

Palais des Thermes,

No. 63, rue de la Harpe.

Paris can boast of but few monuments of very remote antiquity, which is partly to be attributed to the dreadful ravages of the Normans in the ninth and tenth centuries. The venerable ruins of an edifice called *Palais des Thermes*, are unquestionably a monument of Roman architecture, and on that account extremely interesting. From the testimony of history it is proved that several Roman emperors resided occasionally at Paris, or rather near it, for the town then consisted only of that part which is now called the *cité*; and they certainly had a habitation worthy to receive them.

Julian appears to have resided there longest. He mentions Paris in his works, and was there when he was proclaimed emperor. History and several public acts also represent Clovis, the founder of the French monarchy, and several of his successors of the first and second races, as inhabiting the *Palais des Thermes* till the royal residence was transferred to the edifice called the *palais*, now appropriated to the administration of justice. Finally, a tradition from the most remote times and authentic documents since 1138, give the name of *Palais des Thermes* to the building in the rue de la Harpe. Excavations made at various periods have led to discoveries which tend to establish the identity of these ruins with the palace of the Roman emperors ; such as that the Roman road from Paris to Orleans passed close by this spot ; and the *latebræ occultæ*, spoken of by Ammianus Marcellinus, are found in the vicinity of the *Palais des Thermes*. To these may be added that there is in Paris no other edifice that has resisted, for an equal period, so many active causes of destruction. It seems to have occupied a considerable space, and to have contained *thermæ*, or warm-baths, as its name indicates.

The only perfect part of this palace remaining, is a hall, presenting in its plan two contiguous parallelograms, forming together a single room. The largest is sixty-two feet in length by forty-two in breadth, and the smallest is thirty feet by eighteen. The semicircular ridged vault which covers this hall is forty-two feet above the ground ; it is substantially built, and above it was, for a

great number of years, a thick bed of mould, cultivated as a garden, and planted with trees.

The architecture of this hall is plain and majestic. The walls are decorated with three grand arcades, of which that in the centre is the most lofty. In the wall to the south, the central arcade presents the form of a large semi-circular niche, in which, as well as in the lateral arcades, some holes are pierced, which lead to the presumption that they served for the introduction of water to the baths. The groins of the vault rest upon consoles, which represent the sterns of ships: in one some human figures may be distinguished. These sterns, the symbols of water, may probably have served to characterise a place destined for baths. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places by a coat of stucco four or five inches thick. A fine light enters by a circular-headed window in front of the entrance above the great niche and precisely under the arch of the vaulting.

This interesting monument of antiquity had long been used by a cooper as a workshop; but, in 1819, it was purchased by the government, with the view of converting it into a *Musée d'Antiquités*. The houses which obstructed the view of it from the rue de la Harpe were demolished, and it was roofed, in order to save it from further degradation. The principal discoveries since that period, are a flight of stairs leading down to subterranean chambers, and a wall which seems to have formed a reservoir for the water of the baths. It appears, however, that the ancient foundations extend

under several contiguous houses, which must be demolished if it were sought to ascertain the real extent of the *Palais des Thermes*.

These ruins may be visited by applying to M. Guillemain, *gardien*, upon the spot, or at his house, No. 60, rue de la Harpe.

CHAPTER IX.

PUBLIC EDIFICES.

*Hôtel de Ville,**Place de Grève.*

The place where the *corps de ville* or municipality of Paris assembled under the first and second races of kings is not known. In the earliest reigns of the third race, their meetings were held in a house called *la maison de la marchandise*, situated in the Vallée de la Misère. From thence they removed to the *Parloir aux Bourgeois*, near the grand Châtelet, and afterwards to a kind of tower in the city wall, which, like the preceding, took the name of *Parloir aux Bourgeois*. In 1357, the municipality purchased, for 2880 francs, the *maison de la Grève*, called also *maison aux Piliers*, because it was supported in front by a range of pillars. This house had formerly belonged to Philip Augustus, and was frequently made a royal residence. The building was very plain, being merely distinguished by two turrets from the private houses which surrounded it. When the municipal body became its proprietors, it underwent considerable repairs. Upon the site of this and some neighbouring houses the Hôtel de Ville was erected. The first stone

was laid July 15, 1533, by Pierre de Viole, *prévôt des marchands*. The front was raised to the second story in the Gothic style; but a taste for the fine arts, which had long flourished in Italy, beginning to dawn upon France, the whimsical forms of Gothic architecture fell into disrepute. In 1549, Dominick Boccadoro, surnamed Cortona, an Italian architect, presented a new plan to Henry II, which was adopted, but the building proceeded slowly, and was not completed till the reign of Henry IV in 1605, under the celebrated *prévôt* François Miron. The architecture of the Hôtel de Ville presents nothing remarkable, except that it is one of the first buildings in Paris which displayed a return to regularity of forms, and a correct style of decoration. The flight of steps leading to the vestibule is grand, the vestibule is spacious, and the porticoes are very convenient. Their decorations, as well as the sculptures of the staircase, are admirably executed. Over the principal entrance, in the semicircular black marble pediment, was a bas-relief in bronze, by Biard, representing Henry IV on horseback. This was torn down during the war *de la Fronde*, restored by the son of Biard, destroyed during the revolution, and renewed in plaster in 1814. The clock cost an immense sum. It is the work of Lepaute, and may be considered one of the best in Europe. At night it is lighted by a *lampe parabolique*, so that the hour may constantly be seen. The court is surrounded with porticoes, which support the building. Upon the marble frieze were inscriptions in golden letters, which marked the principal events in the life of Louis XIV, from his

marriage in 1659 to 1689. There were also inscriptions of the most striking events in the reign of Louis XV. The court was likewise ornamented with medallions representing portraits of the *prévôts* and the *échevins*. In this court is a bronze statue, by Coysevox, of Louis XIV dressed *à la grecque*, but with a court wig; it stands on a pedestal of white marble, which formerly was embellished with ornaments and bore an inscription.

If this edifice bears no proportion to the present extent and magnificence of Paris, we must consider that the city has been more than doubled in size and population since the middle of the 16th century; and luxury and magnificence has increased in a much greater proportion.

The Hôtel de Ville was the theatre of violent disorders during the war *de la Fronde*, and also at the revolution. At the latter period its apartments, which contained many valuable paintings and ornaments, were stripped of every thing that could call to mind a monarchical government. The spirit of destruction which then reigned respected, however, the twelve months of the year, carved in wood, in one of the rooms near the *grande salle*. At this period it was called *Maison Commune*, and the busts of Marat and Chaliér were placed in the grand hall. Destined afterwards to inferior uses, this edifice seemed devoted to oblivion, when, in 1801, the project was formed of establishing in it the prefecture of the department.

The execution of this project led to the complete restoration of the Hôtel de Ville, which was

effected under the direction of Molinos, with equal skill and celerity. The building was considerably enlarged; to effect which, the Hôpital and church du St. Esprit and the church of St. Jean en Grève were added. Upon the return of Louis XVIII the emblems of the reigning dynasty were restored.

The ground-floor of the church du St. Esprit is now transformed into a spacious vestibule, destined to receive the king when he visits the Hôtel de Ville; a grand staircase leads from it to the *appartement d'honneur*, formed out of the upper part of the church. The *salle de Saint Jean*, the only remains of the church dedicated to that Saint, presents a vast parallelogram, lighted from above, and decorated with twelve Corinthian columns, behind which is a gallery. This room was fitted up after the designs of F. Blondel, and is admired for the beauty of its proportions. It is appropriated to the drawing for the conscripts.

The *Grand Salle* forms a banqueting room where civic festivals are given. It is hung with superb crimson velvet paper ornamented with golden *fleurs de lis* and surrounded by a rich border. The chairs, sofas, and curtains, are of crimson silk. Above the two chimney-pieces are pictures of Louis XVI and Louis XVIII; the latter was given by the King to the city, and is a masterpiece in resemblance and execution. In no other picture is the imitation of velvet, silk, feathers, and ornaments, so natural. When lighted up by eight rich lustres suspended from the ceiling, this room is extremely magnificent. Upon grand occasions, when splendid civic entertainments are

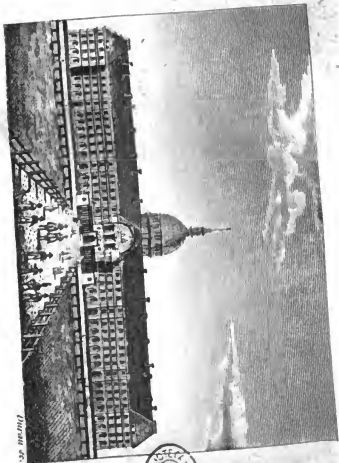
given, temporary rooms are formed at the Hôtel de Ville by covering in the courts.

Upon the ground formerly occupied by the church of St. Jean, it is intended to construct new buildings dependent upon the Hôtel de Ville, which will be so disposed as to afford a view of the portico of the church of St. Gervais. The Hôtel de Ville may be seen every day before three o'clock, Sundays excepted.

Hôtel Royal des Invalides.

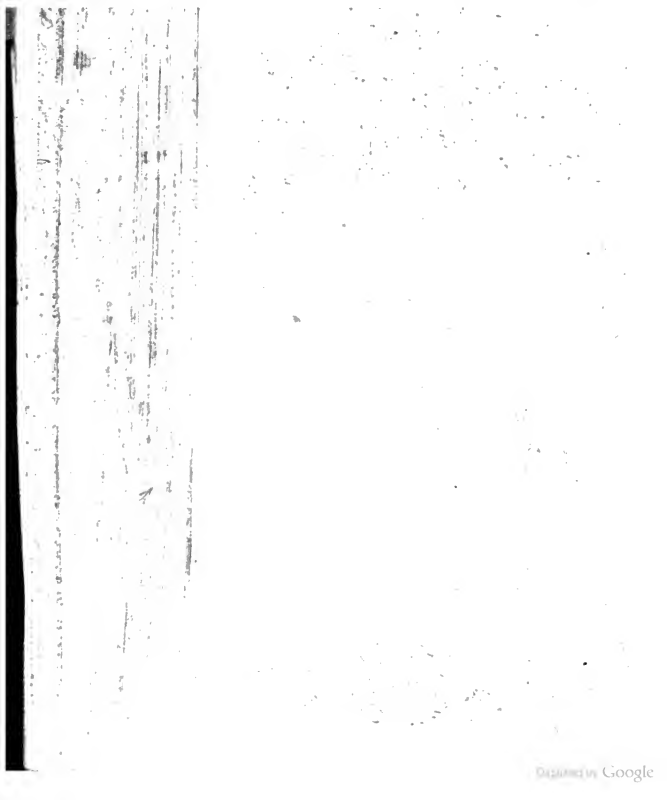
The first establishment in France for military invalids was formed by Henry IV, in 1596, in an ancient convent in the faubourg St. Marcel, and was afterwards transferred to the Chateau of Bicêtre, by Louis XIII. Louis XIV, by whose wars the number of invalids was greatly augmented, determined to erect a building to receive them, commensurate with the object of its destination. A spacious piece of ground was purchased, and funds were assigned for the construction and endowment of this establishment. The foundations were laid in November, 1670, and at the end of four years several officers and soldiers made it their abode. In the same year, the Minister of War was constituted superintendent-general, and held a monthly council to deliberate upon the affairs of the institution. The main building and the first church were constructed by Liberal Bruant. The second church, or the dome, is the work of Jules Hardouin Mansart. The Hotel occupies the immense space of 115,150 square metres. Its breadth is 333; and its length, from the front to

HOSPITAL OF THE INVALIDS.



Durand sc.





the ditch beyond the dome, is 346. The roofs alone measure 17 acres; and the entire mass of building surrounds twenty-five courts.

Under the reigns of Louis XV and Louis XVI, France being for the most part at peace, the number of invalids was diminished, but the institution maintained its dignity, privileges, and internal regulations. At the revolution the Hôtel des Invalides took the name of *Temple de l'Humanité*; and during the disasters of that period was always respected. Under Napoleon it was called *Temple de Mars*, and the number of its inmates was considerably augmented. At the restoration, the Hotel resumed its original title.

This magnificent establishment is under the direction of the Minister of War. Its affairs are managed by a Council of Administration, which is presided by the Minister, or, in his absence, by the Governor of the Hotel. The Governor, who is an officer of high rank, has a staff under his command. Skillful physicians and surgeons are attached to the institution, and the *Sœurs de la Charité* nurse the sick with the tenderest care. The warriors find in this asylum abundant and wholesome food, every attention to their infirmities and wounds, and pay proportioned to the rank which they held in the army. The Hotel is capable of containing seven thousand inmates, but at present there are not more than three thousand, including the out-pensioners.

ESPLANADE. The Hotel is approached by an esplanade planted with trees, which extends from the quay on the bank of the Seine to the iron gate of the outer court, and measures one thou-

sand four hundred and forty feet by seven hundred and eighty. It was planted in 1750, after the designs of De Cotte, superintendent of the king's buildings and gardens. It is divided into extensive grass-plats by roads, which are skirted by barriers. In the centre of the high road, which traverses the esplanade and forms a link between the two parts of the rue St. Dominique, is a circular basin, from the centre of which formerly arose a fountain, formed of a pedestal surmounted by the celebrated bronze lion brought from the Place of St. Mark, at Venice. This trophy was taken back to Venice by the Austrians, in 1815, and in its place it is intended that a fountain should spring in the form of a wheat sheaf. The esplanade is lighted by lamps supported by iron rods, surmounted by *fleurs de lis*, and inserted in posts of granite. From this spot communications are formed with the Champ de Mars and the Boulevard by avenues of trees. It was the intention of Napoleon to have converted the esplanade into a military elysium. The statue of every ancient and modern hero was to have been placed under the waving foliage. This would have completed the sublimity of the establishment.

GRAND OR NORTHERN FRONT. The outer court is surrounded by ditches, and closed by iron gates surmounted by the arms of France, richly gilt. On each side of the gates is a pavilion of stone, ornamented with military trophies and the royal initials; one of them serves as a guard-house, and the other as a porter's-lodge. Upon each platform behind the ditches, is a battery of six twenty-four pounders, which are fired upon grand

festivals and remarkable occasions. The duty is performed by the invalids.

The front of the Hotel is six hundred and twelve feet in length, it is divided into four stories, and presents three projecting masses. That in the centre is decorated with Ionic pilasters, supporting a grand arch, ornamented with military trophies, in which is a bas-relief of Louis XIV on horseback, attended by Justice and Prudence. This bas-relief, executed by Coustou junior, was disfigured at the revolution, but restored by Cartellier in 1816. Upon the pedestal is the following inscription :

LUDOVICUS MAGNUS
MILITIBUS REGALI MUNIFICENTIA,
IN PERPETUUM PROVIDENS,
HAS AEDES POSUIT,
AN. M.DC.LXXV.

On the sides of the entrance are statues of Mars and Minerva, by Coustou junior, and the key-stone of the arch presents the head of Hercules, in white marble. The number of windows in the front is 133, exclusive of those of the fourth story, which are dormer windows, ornamented with military trophies above the entablature. At the extremities are two large pavilions crowned by military trophies resting upon attics, each of which is pierced by two windows. They are terminated by square terraces surrounded with balconies. In 1800, the four bronze figures, by Desjardins, which adorned the statue of Louis XIV, in the Place des Victoires, were placed at the angles of these pavilions. The figures are twelve feet high, and represent the nations conquered by France.

COUR ROYALE. This court, which is three hundred and twelve feet long and one hundred and ninety-two broad, is entered by a spacious and elegant vestibule adorned with columns. It is surrounded by four piles of building, having projections in their centre and pavilions at the angles. Each pile is decorated with two ranges of beautifully formed arcades crowned by an entablature, and terminated by windows ornamented with military trophies. At each angle is a group of horses treading the attributes of war beneath their feet. Behind the arcades are spacious galleries. Beneath the lower galleries is an immense range of cellars capable of containing four thousand pipes of wine.

The Cour Royale, which is one of the finest specimens of architecture in existence, is not less remarkable for the regularity than the grandeur of its proportions. At the bottom of the court, in front of the entrance, is the portico of the church, formed of columns of the Ionic and Composite orders. It is surmounted by a pediment which contains a clock supported by statues of Time and Study, and is crowned by a small steeple terminated by a cross. The clock was placed here in 1781, and is one of the finest productions of Lepaute. By ascending the upper gallery the works may be seen through a window. It is upon a horizontal and perfectly symmetrical plan, so that the movement of all the pieces may be perceived. It strikes the hours and quarters, and gives warning before it strikes. It marks the hours, days, and months, as also, with the greatest precision, the hours and minutes of the true time, or the return of the sun at the meridian of each day.

Its movement is not affected by heat or cold. The works of this clock are twelve feet in breadth, and the pendulum is twelve feet long; and yet such is the perfection of its execution, that the weight which sets it in motion is only five pounds.

INTERIOR. In the piles of building to the right and left on entering the Cour Royale, are four grand refectories, or dining-rooms, contiguous to the galleries on the ground-floor. Each of them is twenty-five toises in length by four in breadth. One is devoted to the officers, and the three others to the sub-officers and privates. These refectories are ornamented with paintings in fresco executed by Martin, a pupil of Vander-Meulen, representing different fortified towns and places in Flanders, Holland, Alsace, Franche Comté, Burgundy, etc. conquered by Louis XIV. The paintings of the privates' refectories were retouched in 1820, by Vauthier.

In the *first refectory* (on the left of the court) is a large picture over the door, which represents Louis XIV seated upon clouds, surrounded by the Graces, and attended by Justice, Strength, Prudence and Temperance, who put to flight Ignorance and Superstition. In a group of figures are seen Abundance and Munificence, and France in the act of thanksgiving for the benefits conferred upon her by the monarch. Above the clouds appears the God of Battles with the Genii of War, one of whom is measuring the earth with a compass. The side of the room opposite to the windows is decorated with pictures of the taking of Cambray, Charleroy, Tournay, Douay, Bergues, St. Vinox, Lille, Furnes, Courtray, Alost, Ouden-

arde, etc. Over the other door is a large picture in which Louis XIV is represented on horseback, followed by his guards, and returning from his conquests. Before him is Fame eager to proclaim his deeds; and behind him are Valour and Victory bearing palm-branches. In the foreground appears Franche Comté under the figure of a woman in chains, accompanied by an old man in the attitude of a conquered enemy. In the pannels between the windows are represented the taking of Besançon, Salins, Dole, Gray, Jouy, St. Laurent Laroche and St. Anne.

In the *second refectory* (on the same side), which is much smaller than the former, is a large picture over the door representing the declaration of war against Holland. The King appears seated upon a *lit de justice* attended by Reason, Religion and Justice, who seem to counsel him to declare war. Pallas is at his feet and the Muse of War is drawing up the act of declaration. In the foreground is seen Bellona preparing to deal around her disorder and death. She destroys every thing she meets, and seems to condemn the cries of a child who runs after her. In the back-ground is the Temple of Janus, from whence flock the nations dismayed at the declaration of war. Peace, struggling upon the ground, endeavours to lift up an olive branch, and beckons a Genius who, having taken a helmet and other arms, refuses to listen, and runs to the battle. On the side of the room opposite to the windows are the taking of Reimberg, Orsoi, Wesel, Fort de la Lippe, Rees, Schin, Emerick, Guritz, Zutphen, Narden, Utrecht, and Tiel. On the panels between the windows

are the taking of Graves, Bommel, Crève-Cœur, Fort St. Andrew, Voorn, Nimeguen, Znotxembourg, Oudenarde, Culembourg, Doesbourg, Vi-anem, and Arnheim.

In the *third refectory* (on the right of the court), over the door, is a large picture of Louis XIV accompanied by Minerva, Bellona and Victory. The monarch seems to be directing his course towards the Meuse, represented as already subdued, by presenting to the king a star which forms the arms of the town of Maestricht. On the right is the Rhine rendering homage to the monarch, and on the left is Europe. Opposite the windows are several pictures which represent the taking of Maestricht, the battle of Senef, the taking of Dinan, the raising of the siege of Oudenarde by the combined Spanish, Imperial and Dutch armies, the taking of Limbourg, etc. Between each of these pictures are military trophies. Between the windows are the taking of Joux, Besançon, Dole, Salins, Lure, Vesoul, and Fauconnier. Over the other door is a large picture of Clemency seated upon military trophies, holding a Victory in her hand, with this inscription :—*Victoris clementia*.

In the *fourth refectory* (also on the right) is a large picture of the King on horseback, giving orders for the expeditions on his latter campaigns. Opposite the windows are pictures of the taking of Valenciennes, Condé, Cambray, Bouchain, St. Omer and Aire, the Succour of Maestricht, and the battle of Mont Cassel. In the panels between the windows are the burning of the bridge of Strasbourg, the taking of Ypres, Fort Rouge, Puicerta, St. Guilain, Fribourg, Fort de Linck,

and Bouillon, and the battle of St. Denis near Mons. Above the second door appears Louis XIV receiving the thanks of the ambassadors of Spain, Holland and Germany, for the peace which he had just made with them.

Colonels and lieutenant-colonels have the privilege of taking their meals in their own rooms. The officers are served upon plate and porcelain, at tables of twelve each. Their hour for dinner is one o'clock, and for supper, seven. The sub-officers and privates being very numerous are divided into three parties to take their meals, viz. 1st party, breakfast ten o'clock, supper half-past four: 2nd party, breakfast half-past ten, supper five o'clock: 3d party, dinner twelve o'clock, supper, six. Twelfth Day and St. Louis's Day are festivals at the Hôtel des Invalides, and extra allowances are then granted to all the inmates. It is highly interesting to see those veterans seated at their repasts.

The *library*, founded by Bonaparte, occupies the first floor of the central pavilion of the principal front. It is richly ornamented with carved wood, and contains about twenty thousand volumes. From the window a fine view is commanded of an avenue which is prolonged in the Champs Elysées to the Avenue de Neuilly. Under a bust of the king in white marble is the following inscription:—

LES VIEUX DEFENSEURS DE L'ÉTAT
EN ONT ICI PLACÉ LE PÈRE.

The library is open to the Invalids daily, except on Sundays and festivals, from nine o'clock in the morning till three in the afternoon.

The *Council-Chamber* is contiguous to the library. The King having decided, by an *ordonnance* of March 26th, 1823, that the portraits of the Marshals of France should, at their decease, be removed from the palace of the Tuileries to the Hôtel des Invalides, they are placed in the council-chamber, and two adjoining rooms, with other pictures, till a gallery be prepared to receive them. The following is their order:—In the first room, 1. The duke de Choiseul. 2. M. de Guibert. 3. The battle of Rocroy, by Bourguignon. 4. The battle of Lance, by the same artist. In the second room, 1. The duke de Coigny, by Rouget. 2. Marshal Davoust, prince d'Eckmühl, by Gautherot. 3. Marshal Lefebvre, duke de Dantzick, by Madame Davin. 4. Marshal Beurnonville, by Rattier. 5. Marshal Kellermann, duke de Valmy, by Jansiau. In the council-chamber are, 1. Marshal Lannes, duke de Montebello, by Paulin-Guerin. 2. Marshal Bessieres, duke d'Istrie, by Riesner. 3. Marshal Berthier, prince de Neufchatel et Wagram, by Pajol. 4. Marshal Brune, by Madame Benoit. 5. Marshal Serrurier. 6. Marshal Augereau, duke de Castiglione, by Robert Lefebvre. 7. Marshal Massena, duke de Rivoli, prince d'Essling, by Gros. 8. Marshal Clarke, duke de Feltre, by Descamps. 9. Marshal Perignon, by Hennequin. In this room are also a marble bust of Louis XVIII, and a bust of Vauban, by Heraux.

The *dormitories* are above the refectories, at the first and second stories, and consist of eight spacious rooms which contain together four hundred and twenty-nine beds. They are called, 1. Salle de Louvois. 2. Salle d'Hauptoult. 3. Salle de

Luxembourg. 4. Salle de Mars. 5. Salle d'Assas. 6. Salle de Latour-d'Auvergne. 7. Salle de Bayard. 8. Salle de Kleber. These dormitories are remarkable for their extent, order, and cleanliness. The other sleeping rooms contain each from four to eight beds.

The *kitchens* are two in number, and are situated behind the refectories on the left. One serves for the officers and the other for the privates. Adjoining them is a larder for the provisions required for the consumption of the day. Nearly a thousand pounds weight of meat is daily put into the copper, and the same quantity is used for ragouts. Twenty-five bushels of vegetables are likewise consumed daily. The meat and vegetables are dressed by economical furnaces newly constructed, each of which contains eight large coppers. There are in the kitchens two coppers, each of which will dress 1200 lbs. of meat.

The *Infirmaries* are upon an extensive scale, are well aired, and possess every requisite dependence. They are seven in number, and are known by the names of, 1. Salle de St. Louis. 2. Salle de St. Joseph. 3. Salle de la Valeur. 4. Salle de St. Vincent de Paul. 5. Salle de la Victoire. 6. Salle de St. Come, No. 1. 7. Salle de St. Come, No. 2. Besides the rooms already mentioned, there are extensive offices commensurate with the magnitude of this splendid establishment. The left wing of the principal front is occupied by the governor and his family, and the right by the chief physicians and surgeons. Under the roof to the right are a considerable number of models of fortified places in France, many of which were taken away

by the Prussians. This collection is not shown to the public.

On the eastern side of the Hotel is a building, called *Batiment Neuf*, erected in 1749 by Louis XV, for the residence of officers of different ranks. It is sixty-five toises in length, by six in breadth, and consists of a ground-floor and attic. In front of this building is a walk for the blind. There are in the establishment no fewer than three hundred men who lost their sight during the campaign of Egypt, and that of Spain under Bonaparte.

FIRST CHURCH, called EGLISE ANCIENNE. This church is devoted to the officers and invalids of the establishment, to which a rector and three chaplains are attached. Above the principal entrance, from the Cour Royale, is an organ, the pipes of which are richly gilt. This church and that of the dome are nearly of an equal length from north to south. The two churches together are four hundred and twenty feet in length and about forty feet in their least breadth. The first church is sixty-six feet in height from the pavement to the centre of the vaulted roof. At the northern extremity and on the sides are galleries built in eighteen arches, ornamented with twenty Corinthian pilasters which rise to the height of the galleries. Other pilasters of the same order and height coupled together form a semicircle towards the south, and serve as a sanctuary in front of the high altar. The greatest breadth, including the aisles, is nearly seventy-two feet. The aisles and galleries receive light by thirty-six windows exclusive of eight *lunetta* above the entablature. The ceiling is of stone. It is surrounded

by bands ornamented with roses, *fleurs de lis*, and crowns, which rest upon pilasters above the cornice, and another band in the centre extends the whole length of the church. The high-altar * stands under an arch sixty feet in height by twenty-four in breadth, which is open between the coupled pilasters, and has for its impost the same Corinthian entablature as that which decorates the ceiling. The arch is ornamented with emblems of religion in bas-relief. In a round border under the key-stone is a triangle with *radii*, having in the centre the word *Jehovah* in Hebrew. The triangle, a symbol of the Holy Trinity, has two angels prostrate at its sides. In oval borders near the imposts of the arch on each side, are military trophies with shields bearing the arms of France. Two borders, between the three preceding, contain, one the figure of the Ark of the Covenant; and the other the figure of the Holy Sacrament. Four large altar candlesticks are represented on the sides of each of these bas-reliefs in separate borders. A compartment of frames serves as a ground for the different ornaments.

The sanctuary is fifty-four feet in length from east to west, by thirty-six in breadth from north to south, and seventy-two in height to the key-stone of the ceiling. Two female figures are seated upon the bands of each of the lower windows

* This altar is placed with its back to that of the second church or dome, so as to form one altar with two fronts. As this is one of the principal ornaments of the dome, we shall include it in our description of it.

of the sanctuary, by the side of a bracket, from which are suspended garlands of flowers. The figures of the western window represent Charity and Christian Liberality. Those of the eastern represent Faith and Hope.

The pulpit, executed after the designs of Vassé, forms a kind of canopy borne by two palm-trees, and surmounted by the crown of France supported by cherubim.

Under the nave is a spacious vault in which formerly the principal officers of the establishment were interred. Governors alone are now allowed to be buried there.

Upon the first pilaster to the right, on entering the nave, is a monument to the memory of the Count de Guibert, governor of the Hotel, who died in 1786. It consists of a pedestal surmounted by an obelisk in white veined marble. Upon the middle of the obelisk is a trophy composed of a shield ornamented with Medusa's head crossed by a sword, the whole surmounted by a crown of laurel suspended to a patera by a sash. The trophy is in bronze partly gilt. Upon the pedestal is an inscription.

Upon the first pilaster on the opposite side is the monument of the duke de Coigny, governor of the Hotel, who died in 1822. It is of veined marble, and extends the whole breadth of the pilaster. It is decorated on each side with two lances, to the heads of which are attached sabres with the point downwards, supporting a wreath of cypress. Above the wreath are the arms of the Duke in bronze, and below is an inscription. This church was formerly decorated with nume-

rous trophies: the sword of Frederick the Great and three thousand colours were suspended from the roof. On the evening before the entrance of the allied armies into Paris (March 31, 1814), the duke de Feltre, Minister of War, ordered the sword to be broken, and the colours to be burnt. The orders to that effect were given thrice before they were executed.

DOME, OR SECOND CHURCH. In front of the dome is a court or esplanade, bounded by a ditch lined with masonry and fenced by barriers. In the centre of the ditch was formerly a wooden draw-bridge, which was lowered when the king visited the church. From the ditch extends a fine avenue, called *avenue de Breteuil*, from whence a noble view of the building is obtained.

This dome is considered one of the masterpieces of French architecture. It was erected after the designs of Jules Hardouin Mansart, and the works occupied thirty years. This edifice is ranked with those of St. Peter at Rome, and St. Paul in London, though of much smaller dimensions than the latter, and infinitely below the former. The building presents a regular quadrilateral mass, which measures twenty-eight toises on each side. Its principal front is towards the south. In the centre are two different orders of architecture, ornamented with columns and pilasters, the Doric order below, and the Corinthian above. An attic decorated with pilasters rises upon the Doric order at the extremities, and on the eastern and western fronts. A flight of fifteen steps leads to the portico, which forms a projecting body. It is ornamented with six Doric columns, behind which are the same

number of pilasters. Four of the columns are in front, and the other two near the church-door. Between four columns less advanced than the preceding, are two niches, in each of which is a statue of white marble, one representing St. Louis clothed in a warrior's habit for the conquest of the Holy Land; the other is Charlemagne. Above the Doric entablature rise the Corinthian columns and pilasters, in a line with those below. In front of four pilasters of the attic are statues, of which those nearest the centre represent Justice and Temperance, and those farthest from it, Prudence and Strength. The central projection is terminated by a pediment, in the tympanum of which are the arms of France. On the sides are statues of Confidence, Humility, Constancy, and Magnanimity. Round the church is a stone balustrade. At the angles of the building were formerly four groups, in gilt lead, representing four doctors of the Latin and four of the Greek church. These were destroyed at the revolution, but have been recast, and, when gilt, will be restored to their former situation.

The eastern and western fronts have each a projecting body in the centre, with tables bearing the entablature, upon which rises the attic. Four pilasters support a large pediment, in the tympanum of which are the arms of France and various ornaments.

Nothing can exceed the richness of the principal front, although it must be admitted that much of the effect is lost by its division into stories. The dome is surrounded by forty Composite columns raised upon a basement. Between these columns

are twelve windows ornamented with cherubim's heads, and surmounted by a cornice upon which are vases with two angels on the sides.

Above the Composite columns is an attic decorated with twelve semicircular windows ornamented with festoons of flowers. Eight scrolls in the form of brackets, each ornamented on the top with a cherub's head, and on both sides of which were colossal statues, contribute greatly to the embellishment and solidity of the attic. Between the pedestals, a stone balustrade extends round the dome. Above the cornice of the attic are candelabras, behind which rises the summit of the dome. The latter is covered with lead, and divided into twelve large compartments, adorned with military trophies in bas-relief, and above them, garlands and other ornaments of metal gilt. In the midst of the trophies are helmets, in which dormer windows are contrived. Above the dome rises a lantern, encircled by a balcony, and surmounted by a spire and a cross, the whole of which is richly gilt. The lantern is pierced with four arches, and adorned with twelve columns.

In the interior, the dome is supported by four large masses, pierced with arches, so as to afford from the centre a view of four round chapels, separated from each other by a Greek cross. The pilasters which adorn these masses, as well as the eight Corinthian columns in front, are fluted, and executed with great perfection. The columns, placed on each side of the entrances to the four chapels, support upon their entablature four galleries, surrounded with gilt balustrades. The

dome is united to the old church by two round sacristies, and the arch in which the high-altar stands. The entire pavement is formed of beautiful marble in compartments, inlaid with lilies and ciphers, the arms of France, and the cordon of the order of the St. Esprit.

The high-altar, which was destroyed at the revolution, has since been restored under the direction of Boischard, and forms a most magnificent object. It presents a front to each church, and is situated in the midst of six columns, three in the form of a triangle being placed on each side. The columns are ornamented with bands of vine-leaves and wheat-ears, which pursue a spiral direction from the base to the capital. Upon the entablature which they bear, are six angels, by Marin, eight feet in height, four of which support the drapery of a superb canopy richly adorned with embroidery, and looped up with cords. The other two angels, placed upon the columns, are turned towards the tabernacle and hold a censer in their hands. Above the canopy, are two cherubim, holding a globe surmounted by a cross. The altars, placed back to back, are of white marble, enriched with bas-reliefs and ornaments, in bronze gilt. That which is towards the dome is decorated with a large bas-relief, representing Christ at the foot of the cross, adored by holy women, who kiss his feet. The bas-reliefs on each side present the attributes and ciphers of the king. Upon the altar is a socle which serves for a tabernacle; the bas-relief in front represents the word Jehovah in a halo, surrounded by a wreath of vine-leaves and wheat-ears. The two sides of

the altar are decorated with lilies crossed, so as to form a wreath. The front of the altar towards the church has a bas-relief, formed by two palm-branches, in the centre of which are the initials of St. Louis (S. L.), to whom the church is dedicated.

The altar belonging to the first church, being lower by ten steps than that of the dome, presents a front of less extent; consequently the part which rises above this altar forms a kind of stylobate, the ground of which is divided into lozenges, enriched with *fleurs de lis*, and roses in gilt bronze. The tabernacle, which is of large proportions, is decorated with four fluted Corinthian columns. The front and sides, of white marble, are enriched with antique candelabras, to which are attached wreaths of fruit. Above these wreaths are allegorical representations of the sacrifice of the mass. The pavement of the high-altar is a beautiful coloured marble, or mosaic-work.

The chapels of the dome are six in number, two of them, with the great door and the sanctuary, form the Greek cross; the four others are at the angles. The latter, in a similar style of architecture, and decorated with similar ornaments, are ascended by seven marble steps. Their elevation is about seventy-four feet by a diameter of thirty-six. Eight three-quarter columns of the Corinthian order, raised upon pedestals, have between them at equal distances three arches, three niches and two windows, and support an entablature, above which is a kind of pedestal or attic from which the vaulted ceiling springs. The attic

presents four groups of figures in bas-relief, surmounted by escutcheons, bearing the names of the chapels. These bas-reliefs are separated from each other by bucklers, and olive, laurel and palm branches, intermingled with lilies, roses and other flowers, according to the different symbols of the four Fathers of the Church to whom the chapels are dedicated. Above the attics are projecting tablets supported by angels, and ornamented with foliage and shell-work.

The first chapel to the right, on entering by the great door, is dedicated to St. Augustine. It contains the following pictures by Louis Boullogne, viz. above the entrance, St. Augustine preaching at Hippusia, in the presence of the bishop Valerius; on the left, his Baptism; his Conversion; the Saint on his death-bed, curing a sick man; his Conference at Carthage with the followers of Donatus, whom he confounds in the presence of Marcellin, Proconsul of Africa; his consecration to the episcopal office, by Megalius, primate of Numidia: the ceiling represents the apotheosis of St. Augustine. This chapel formerly possessed marble statues of St. Augustine, St. Alypius, and St. Monica. It now contains a marble statue of Religion, by Girardon, and those of St. Alypius and St. Monica in plaster. Under the windows are gilt bas-reliefs, representing angels, by Anselme Flamant: under two of the side pictures are similar bas-reliefs by the same artist. Over the side entrances are two medallions containing bas-reliefs in marble, by Jean Poultier, one representing St. Louis giving audience, and administering justice to his people, and the other, that monarch presenting to the ve-

neration of the people a part of the holy cross which he had brought from Jerusalem. The bas-relief over the opening leading to the dome, is by Lapierre, and represents Religion under the figure of a woman holding a cross, and who has near her the model of a church.

The next chapel is that of the Holy Virgin. Upon the spot where the high-altar stood, a monument was erected to Marshal Vauban, in 1807, a century after his death, by the royal body of engineers. It presents an obelisk of deep blue stucco. Below is a base of Serancolin marble, upon which is a white marble socle with a tablet of black marble bearing this simple inscription—VAUBAN. Above the socle, amidst emblems of fortifications, rises a column in black stucco surmounted by a funereal urn in white marble, which contains the heart of the Marshal. The joining of the two parts of the urn is covered with a bronze serpent, the emblem of immortality. Upon the basement are military trophies and emblems of the dignity of Marshal. The chapel is thirty-eight feet in depth by forty in length and sixty in height. Two arches lead from it to the chapels of St. Ambrose and St. Augustine. Above that which leads to the chapel of St. Ambrose is a bas-relief, representing St. Louis giving orders for the construction of the hospital des Quinze-Vingts. That above the arch leading to the chapel of St. Augustine is by Simon Hurtrelle, and represents the capture of Damietta. The female figures upon the archivault of the window are Prudence and Temperance, by Philip. Magnier.

The chapel of St. Ambrose is next the sanctuary,

and contains the following pictures, by Bon Boullogne. Above the entrance, St. Ambrose converting a disciple of Arius; next, St. Ambrose finding the body of St. Nazarius, martyr; his Happy Death; curing a Demoniac; enforcing penitence upon the Emperor Theodosius; his election to the bishopric of Milan: the ceiling represents St. Ambrose conveyed to heaven. In this chapel were formerly statues of St. Ambrose, St. Satire and St. Marcellina. Above the side entrances is a bas-relief, by Poultier, of St. Louis washing the feet of a poor man, and one, by Philip Magnier, representing a vision, in which St. Louis saw Jesus Christ under the form of a child. The bas-relief above the opening leading to the dome represents Humility. The gilt bas-reliefs under the windows and side pictures represent concerts of angels, by Anselme Flamant, St. Omer and Hardy.

The chapel next the sanctuary on the opposite side is dedicated to St. Gregory, and contains the following pictures, by Michael Corneille: above the entrance, St. Gregory distributing his goods to the poor; next, St. Eustache, having been converted by St. Gregory, burns what he had written upon the subject of the resurrection; Jesus Christ appearing to St. Gregory; a procession ordained by St. Gregory for the cessation of the plague at Rome; an angel appearing to St. Gregory; the translation of his body. On the ceiling is the apotheosis of St. Gregory. The statues here are, St. Gregory, St. Sylvia and St. Emiliana, in plaster. Above the entrance nearest to the sanctuary is a bas-relief, by Lapiere, of two angels supporting a medallion, which represents the Pope's Legate

giving the Cross and his Benediction to St. Louis, upon his departure on the Crusade. Above the opposite entrance is St. Louis's marriage, by the same artist. Above the entrance leading to the dome is the figure of Hope, by Le Comte : the gilt bas-reliefs under the windows and side pictures represent angels seated upon clouds and having musical instruments, by Poultier.

The chapel of St. Theresa is of the same dimensions as that of the Holy Virgin, and contains the monument of Turenne, after the designs of Lebrun, as it formerly stood in the abbey church of St. Denis, from whence it was removed to the Museum of French Monuments, and afterwards erected at the Invalids in 1799. This monument represents the Hero expiring in the arms of Immortality, who crowns him with laurels, which she lifts towards heaven. At the Marshal's feet is an affrighted eagle, a symbol of the empire over which Turenne gained several victories. This grand composition, terminated by an obelisk in veined marble, was sculptured by Tuby. In front of the tomb is a bas-relief in bronze, representing the battle of Turkeim. Beneath are figures of Wisdom and Valour, by Marsy. Upon the basement is the simple inscription—TURENNE. Over the arches which lead to the Chapels of St. Gregory and St. Jerome are bas-reliefs. That over the former is St. Louis touching and healing the sick, by Philip Magnier. The other is the Translation of the Crown of Thorns from Jerusalem to France, by Van Cleve. The two figures upon the arch-vault of the window represent Justice and Strength.

The next and last is the chapel of St. Jerome.

The pictures are by Bon Boullogne, and represent, above the entrance, St. Jerome reprimanded by Jesus Christ, for his attachment to profane books; next, the same Saint in a desert, afraid of God's Judgments; his Death; his Ordination as a Priest; his Baptism; his Visit to the Tombs of the Martyrs, in the environs of Rome. On the ceiling is St. Jerome in Heaven. The statues formerly here were St. Jerome, St. Paul and St. Eustache, in marble. The present statues are St. Paul, St. John and St. Eustache, in plaster. The gilt bas-reliefs under the windows and side pictures represent groups of prophets, by Nicholas Coustou. Above the entrance towards the chapel of St. Theresa is a bas-relief of two angels supporting a medallion in which St. Louis is represented attending the sick, by Poultier; over the opposite arch is St. Louis, at the Funeral of the Warriors slain during the Holy War, by the same artist. Over the opening which leads to the dome is a bas-relief of Charity.

The four chapels just described correspond with the centre of the grand dome, which presents a most majestic appearance: its height is one hundred and ninety feet, and its diameter sixty. Above the great door are the royal arms supported by two angels, by Corneille Van Cleve. Above the openings of the four chapels at the angles, are bas-reliefs of extreme beauty. Over those of the chapel of St. Augustine are St. Louis on his death-bed receiving extreme unction, by Corneille Van Cleve, and an angel holding a helmet, by Coysevox. Over the chapel of St. Ambrose, St. Louis is represented sending out missionaries to the In-

fidels, by Sebastian Slodtz; and an angel bearing a buckler, by Nicholas Coustou. Over the chapel of St. Gregory, is St. Louis serving the poor at table, by Legros; and an angel holding the Holy Ampulla, by Antoine Flamant. Over the chapel of St. Jerome is the Pope pronouncing his benediction upon St. Louis and his children, by Francis Spingola; and an angel holding in one hand a crown, and in the other a flag enriched with *fleurs de lis*, by Corneille Van Cleve.

The entire ceiling of the grand sanctuary of the dome is painted or gilt. Two magnificent productions of Noel Coypel first attract the attention. One represents the Trinity; the second, which is above the former, is the Assumption of the Virgin. The arch which forms a frame for these paintings is richly sculptured and gilt. This part of the church is lighted by two windows, on the sides of which are figures of angels, with instruments of music. The picture to the right is by Bon Boullogne, and that to the left by Louis Boullogne. The vault of the nave forms four arches, in the pendentives of which, above the galleries with gilt balustrades, are the four evangelists, by Charles de la Fosse. They are masterpieces, and being the lowest of all the pictures, and in the best light, are the most conspicuous and remarkable. Towards the sanctuary are St. Mark holding a pencil, and St. Matthew holding a book; on the opposite side, St. Luke, with an Angel, holding a Crown; and St. John, with an Angel, holding the Manuscript of his Gospel. Above the pendentives are an entablature and an attic in mosaic, ornamented with medallions, in bas-relief,

of twelve of the kings of France.* These portraits are Clovis, Dagobert, Pepin le Bref, Charlemagne, Louis le Debonnaire, Charles le Chauve, Philip Augustus, St. Louis, Louis XII, Henry IV, Louis XIII and Louis XIV. These medallions are by Bosio, Taunay, Rutxhiel and Cartellier.

The attic serves as a basement for twenty-four coupled composite pilasters, between which are windows richly ornamented with brackets, from which garlands are suspended. Upon the pilasters rests an entablature from which the upper part of the vault springs. Arches ornamented with baskets of roses correspond to the pilasters beneath. Between them are twelve windows, above which are twelve pictures more than twenty-eight feet in height, by eleven in breadth at bottom, and about eight at top. They were painted by Jouvenet, and represent the twelve apostles with their attributes, as follows : St. James the Elder, with an Angel before him ; St. Andrew, with Three Cherubs ; St. Paul, with an Angel bearing a Sword ; St. Peter, with a Cross and Angels ; St. James the Less, with an Angel ; St. Philip, with two Angels and a Cross ; St. Thomas crowned by an Angel holding a Cup ; St. Jude, with an Angel and Sword ; St. Simon, with an Angel and Saw ; St. Matthias, with Angels holding Axes and Crowns ; St. Bartholomew, with an Angel holding a Cutlass.

The cornice above these pictures is ornamented

* At the revolution these portraits were transformed into those of Grecian and Roman philosophers, with Voltaire and Rousseau among them. Upon restoring them, Pepin le Bref was substituted for Childebert.

with vine-leaves, and forms a circular opening forty-eight feet in diameter, through which is seen a second ceiling, which receives light by windows not seen from within. The painting of this ceiling, by Lafosse, is of vast extent and admirable execution. It represents St. Louis arrayed in his royal robes, entering into glory amidst angels, and presenting to Jesus Christ the sword with which he triumphed over the enemies of the Christian name. This picture is fifty feet in diameter, and contains more than thirty figures of colossal size.

The Hotel may be seen daily, from ten o'clock in the morning till four in the afternoon, and there are in the interior three guides to conduct visitors. The library cannot be seen without special permission from the Governor, which must be applied for by letter.

Hôtel des Monnaies,

Quai Conti.

A Mint, in the capital of a powerful state, holds a high rank among the public buildings. There is reason to suppose that money was coined at Paris under the first race of kings; it is certain that it was struck under the second. The building devoted to this purpose was probably part of the *palais de la cité*. At a later period, after the northern faubourg had been inclosed within the city walls, the Mint was transferred to that quarter. A mint was afterwards established in the rue de la Monnaie. This building falling into ruins, the government determined to pull it down,

and erect a new mint. The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Jacques Denis Antoine, and the first stone of the present magnificent structure was laid on the 30th of April 1771, by the Abbé Terray, controller-general of the finances, as proxy for Louis XV. The principal front is three hundred and sixty feet in length, and seventy-eight in elevation. It is three stories high, each story having twenty-five openings for windows and doors. In the centre is a projecting mass, which being pierced with five arcades on the ground-floor, serves for an entrance, and forms a basement for six columns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues, placed in a perpendicular line with the columns. The statues, which represent Peace, Commerce, Prudence, Law, Strength and Abundance, are by Le-comte, Pigalle and Mouchy.

The front towards the rue Guenegaud is three hundred and forty-eight feet in length, and although less ornamented than that towards the quay, presents a noble appearance. Two pavilions rise at its extremities, and a third in the centre; the intermediate parts have only two stories; that of the ground-floor forms a basement, and the upper story an attic. The pavilion in the centre, which forms a projecting mass, is ornamented with four statues of the Elements, the number of which at the time of its construction was considered to be four. These statues are by Caffieri and Dupré. In this front is a door by which the workmen enter.

The central arcade of the principal front leads into a superb vestibule, adorned with twenty-four fluted Doric columns. On the right is a magnificent staircase decorated with sixteen columns of the same order.

The plan of the edifice consists of eight courts, surrounded with buildings devoted to different purposes. The court leading to the vestibule is the most spacious, being one hundred and ten feet in length, by sixty-two in breadth, and is surrounded by a covered gallery. The peristyle in front, formed of four Doric columns, leads to the *salle des balanciers*, where the coin is struck. This room is one hundred and ten feet in length, by ninety-two in breadth; the ceiling is supported by columns of the Tuscan order. At the bottom is a statue of Fortune, by Mouchy. The architect had the precaution to detach this part of the edifice, in order that the other buildings might not feel the effects of the concussion occasioned by the stamping machines. Over this room is the *salle des ajusteurs*, of the same dimensions as the former, containing places for a hundred *ajusteurs*. Near it is the chapel, used at present for a workshop. Several other buildings are occupied as foundries, rooms for flattening the metal, and apartments for the superintendent and other officers of the establishment. The room in which are the mills for flattening the metal is contiguous to the *salle des ajusteurs*, and under one of the arcades to the right of the court. Its interior decoration consists of Ionic columns; and it receives light from a cupola adorned with caissons.

The *cabinet de mineralogie* occupies the first

floor of the pavilion in the centre of the front. This cabinet, formed by Lesage, and where, for more than half a century, he delivered his chemical lectures, is decorated with twenty Corinthian columns in stucco, of large proportions. These columns support a circular gallery adorned with bas-reliefs and arabesques. The cornices, door-posts, and window-frames are enriched with gilt ornaments. Round the room are benches, and glass-cases containing the minerals, which is one of the finest collections in Paris. This is a noble room; the gilding and variety of colours with which it is set off, give it the appearance of a concert or ball-room. The glass-cases are filled with specimens of minerals, of which the most curious are placed above the grand saloon. A staircase opposite the entrance conducts the visitor to the gallery which extends round the room, and this leads to a transversal gallery, containing, amongst other articles, a fine table of granite, from the Vosges mountains in France, and some very curious shells and fossils. In the side closet are a pair of gloves, made of Siberian asbestos; several models of breweries and furnaces; some curious drawings, amongst which is a correct representation of the effect of lightning upon a wall; and a marble table upon which is a most extraordinary and extensive collection of petrified plants and reeds. The transversal gallery communicates with two side galleries, one of which affords a full view of the Louvre, its gallery and the Tuileries. All the specimens of French minerals, marble, porphyry, granite, petrifications and incrustations, are deposited here in glass-cases. Two cases contain

fine specimens of agates, cornelians, amethysts, jasper and malachites. There are also a table made of lava from Vesuvius; a unique vase of opHITE; a not less curious vase of the calcareous sediments of the aqueducts near Rome; a very uncommon table of green Egyptian marble, and a table of rock granite with orbicular spots of extraordinary size. In one of the cases, near the entrance, is an enormous *cornua Ammonis*, and a curious tube, formed by the aggregation of gravel with lime and iron, found in France.

The most pleasing objects to the eye are in the southern gallery, facing the court; the first case contains specimens of the most curious marbles, jasper, agate, alabaster, flint, and Egyptian stones, which present a variety of colours and designs. In the second case are carbonates of every kind, an abundance of lavas and volcanic productions, amongst which is a remarkable specimen of convex alabaster, resembling a grotto. The third case contains native sulphur, volcanic stones, and pyrites of different colours. The fourth case contains some rock crystal of Madagascar, perfectly transparent, an aggregate of rock crystal, of remarkable size, found in Dauphiny, and a singular plate of earthen ware made three centuries ago, presenting a most curious assemblage of leaves, frogs, perches and pikes, with a coiled snake in the middle. In the fifth case are specimens of various curiosities in marble. Near the windows is a case containing shells, petrifications and incrustations; a table of African marble, upon which are specimens of native salt of Wilitska, in Poland, some of which are worked as salt-cellar

and cases, a salt incrustation resembling a pear, and a most curious aggregate of salt cubes. There is also a table of red Sicilian marble, which for brightness and fineness is the greatest wonder in the cabinet. On this table are some specimens accidentally produced by chemical operations, such as a glass bloated by the introduction of a cricket in it when melted, and a bottle broken in a chemical process.

In the pavilion No. 8, in the rue Guenegaud, is a door leading to the *cabinet de la monnaie des médailles*, which was transferred to this edifice from the Louvre. It contains a complete collection of all the dies and punches of the medals and counters struck in France, since the time of Francis I. Medals are sold here for the benefit of the establishment. This cabinet is subject to the control of the Minister of the Interior. The other branches of the Mint are dependent upon the Minister of the Finances.

In the *Hôtel des Monnaies* are performed all the operations of coining, besides the verification and stamping of the gold and silver articles made in Paris. It is also the seat of the general administration of the coins of the realm. The quantity of gold money coined in it from the 28th of March, 1803, to the 31st of March, 1822, amounted to the sum of 774,000,000 fr.; and of silver, to 594,000,000 fr.

In England there is only one mint for the whole kingdom. In France, besides the Hôtel des Monnaies at Paris, there are mints in twelve other cities of France: viz. Bayonne, Bordeaux, la Rochelle, Lille, Limoges, Lyons, Marseilles, Nante

Perpignan, Rouen, Strasbourg and Toulouse. Each mint has its separate officers, but all are subject to the authority of the *Administration des Monnaies*.

The *Cabinet de Mineralogie* is open to the public daily from ten o'clock till two. The *Cabinet de la Monnaie des Medailles* is open from ten to four. It is difficult to obtain permission to see the process of coining: application must be made by letter to *Son Excellence le Ministre des Finances*.

Observatory,

See Scientific Institutions.

Hôtel des Postes (General Post-Office),

Rue Jean Jacques Rousseau.

This hotel, towards the end of the fifteenth century, was merely a large house, called *l'Image Saint Jacques*, belonging to Jacques Rebours, *procureur de la ville*. It was purchased and rebuilt by the duke of Epemon, and afterwards sold by his son to Barthélemi d'Hervart, comptroller-general of the finances. The latter nearly rebuilt it, and spared no expense to make it a magnificent habitation. It was remarkable for several works of Mignard, and for a picture in the chapel by Bon Boullogne. This hotel afterwards bore the name of d'Armenonville, till it was purchased by the government, in 1757, for the General Post-office.

The service of the Post-office in Paris is exterior and interior. Letters coming from or going to the departments or foreign countries are carried to

the General Post-office, where an administrator is always in attendance to hear the complaints of the public. An office is open from nine in the morning till five in the evening, for all objects connected with the establishment. The General Post-office has in different quarters of Paris nine auxiliary boxes, called *bureaux d'arrondissement*; and dependent upon the latter are two hundred and nine boxes of the *Petite Poste*. Besides these, there are boxes at the Exchange; No. 4, place du Carousel, near the court; No. 19, rue de Vaugirard, near the Chamber of Peers; and at the Chamber of Deputies.

The following list will show the situation of the *bureaux d'arrondissemens*, and the number of petty boxes dependent upon each: 1. rue Lenoir St. Honoré, twenty-four petty boxes; 2. rue des Tournelles, thirty-one do.; 3. rue du Grand Chantier, twenty-four do.; 4. rue Bergere, No. 11, sixteen do.; 5. rue Duphot, No. 24, twenty-four do.; 6. rue de Verneuil, No. 20, twenty-two do.; 7. rue Conde, No. 24, twenty do.; 8. rue des Fossés St. Victor, No. 35, twenty-two do.; 9. rue Coq Heron, No. 10, twenty-six do.

The mails leave Paris daily at half past six o'clock in the evening. The last collection of letters for the day is made, at the petty boxes, at five o'clock; at the *bureaux d'arrondissemens*, at half past five; and at the Exchange box and General Post-office, at five. Letters, paid and unpaid, to be sent off the same day for foreign countries, are received at the *bureaux d'arrondissemens* till one o'clock, and at the General Post-office till two. Paid letters, to go off the same day for the interior, are received at the *bureaux d'arrondissemens* till three o'clock, and at the Post-office till four; and the office for paid letters is open from eight till four. Letters, called *lettres de Bourse*, destined for foreign countries, are

received (whether paid or unpaid) at the General Post-office till five o'clock. These letters must be printed in French or some other language upon half a sheet of paper, and be folded in a particular manner.

The post days for England are Mondays, Tuesdays, Fridays, and Saturdays. Letters arrive from England on Sundays, Mondays, Thursdays, and Fridays. The postage of an ordinary sized letter for England is fourteen sous, and from England twenty-four sous; but the French Post-office governs its charges according to the weight, in consequence of which a letter upon thick paper is charged thirty-six sous, and sometimes forty-eight sous. Besides the mails which start in all directions at half past six o'clock in the evening, letters are sent off at seven in the morning for such towns in the department of the Seine as are nearest the capital. At one o'clock letters are again dispatched to the same places, and to those which are at rather a greater distance, such as Pontoise, Meaux, Melun, Poissy, etc. The towns which receive two mails a day dispatch two in return, which reach Paris at eleven in the morning and four in the afternoon. The places which receive only one mail, send off one, which arrives at four o'clock. Each mail carries four passengers, who are booked at the Hôtel des Postes.

Journals, periodical publications, and other works, are sent under a band, by post, at the rate of one sous per sheet for France, and two sous for foreign countries, where a similar arrangement exists. These packets, which are very convenient for literary communications, are received at the

office till twelve o'clock in winter, and one in summer.

It is not permitted to inclose coin in letters; but there is an office where money for any part of *France* is received, on paying five per cent.

There is also an office where letters and packets of importance are taken care of, on paying double postage.

Letters for the East Indies and the French colonies must be paid for, as far as the sea-port at which they are to be shipped.

A foreigner may have his letters directed to him *poste restante*, Paris, or any other town where he intends to go. On applying at the Post-office, and showing his passport, the letter will be delivered; but the best and safest way is to have them addressed to a friend or some established house.

There is at the Post-office, the *Bureau de Rebut*, where letters misaddressed or unclaimed remain a certain time; after which they are opened, and, according to their contents, destroyed or returned to the address of the writer.

The *Petite Poste* was established in 1760. The number of boxes, as we have already stated, is two hundred and three. The letters for Paris and the neighbourhood are collected and distributed every two hours. The charge of a letter by the *Petite Poste* is three sous.

The system of the French Post-office is very inferior to that of England, notwithstanding considerable improvements have been introduced within the last few years.

*Imprimerie Royale,
Vieille rue du Temple.*

This establishment, founded by Francis I, is the finest and richest in the world. Besides the characters known by the name of *Grec de Garamond*, it possesses a splendid collection of Hebrew, Syriac, Persian, Arabic, Armenian, Ethiopian, Etruscan, Samaritan, and other type. It was first established upon the ground-floor and *entresol* of the gallery of the Louvre; it was afterwards transferred to the Hôtel de Toulouse (now the Banque de France), and finally, in 1809, to that part of the Hôtel de Soubise which has its entrance in the Vieille rue du Temple. This building was erected in 1712, and is commonly called *Palais Cardinal*, from its having been built by Cardinal de Rohan, into whose family the Hôtel de Soubise had previously passed. The front towards the court is very plain; that towards the garden is decorated with a projection formed on the ground-floor of four Doric columns, and at the first floor of four Ionic columns, surmounted by an attic, and terminated by a pediment.

When Pius VII visited this establishment in 1804, two hundred and thirty presses were set to work, of which one hundred and fifty presented him the Lord's prayer, in as many languages, from Hebrew to the languages of savages. The compliment intended to be paid to the Pope upon this occasion was not well judged, when it is considered that a great part of the characters with which the impression was made, had been taken from the *Propaganda* of Rome.

At the Royal Printing office there are now two hundred presses; of which eighty are in activity. The number of persons of both sexes employed in the establishment is between four and five hundred. The annual expense is about 1,800,000 fr., and the quantity of paper used annually is about eighty thousand reams.

To visit the Royal Printing office, application by letter must be made to *Monsieur le Directeur*.

Archives du Royaume,

Hôtel de Soubise,

Rue du Chaume.

The Hôtel de Soubise, in which the Archives of the kingdom are deposited,* was built upon the site of an hotel which belonged to the *Connétable* de Clisson. The time when it took its present name is unknown. It was afterwards possessed by the princes of the House of Lorraine, and became, in 1697, the property of the Duke de Rohan. The front is composed, at the ground-floor, of sixteen coupled columns of the Composite order; eight of which form a projection in the centre, and are surmounted by eight columns of the Corinthian order, crowned by a pediment. The other columns of the ground-floor support statues of the four seasons, and groups of children, sculptured by Lorrain; above the pediment are statues of

* The archives deposited here are charters, laws, constitutions, etc. The judicial archives are at the *Sainte-Chapelle*.

Strength and Wisdom. The court, 186 feet in length by 120 in breadth, is elliptical, and surrounded by a covered gallery formed of fifty-six coupled columns, of the Composite order. The principal door is decorated without and within with coupled columns. The vestibule and staircase are ornamented with paintings by Brunetti. It is a remarkable fact that the most ancient archives of the kingdom of France are in the Tower of London. Till the time of Philip Augustus, the French kings were accustomed to take with them in their campaigns their most precious effects, and the archives of the kingdom. Philip Augustus having been defeated by Richard, King of England, at the battle of Freteval, near Vendôme, about the year 1194, all his baggage was taken, together with the archives, which were transported to London, and have remained there since that period.

Those which are still left, however, are extremely valuable, and may be seen every day, except Sundays, from nine o'clock till three. None of the manuscripts are allowed to be touched without permission of the Minister of the Interior.

Hôtel du Trésor Royal.

The royal treasury occupies a building, situated at the corner formed by the rue Vivienne and the rue Neuve des Petits Champs. This building, together with the structure now occupied as the royal library, formed originally an immense hotel, which cardinal Mazarin bought of Jacques Tubeuf, president of the Chamber des Comptes. Its extent em-

braced the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits-Champs, and the rue Colbert. Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the duke de la Meilleraie, constituted him his sole heir and residuary legatee, upon condition of bearing his arms and name. Upon the death of the cardinal the palace was divided. That part towards the rue de Richelieu (now the Bibliothèque Royale), came into the possession of the marquis de Mancini, nephew of the cardinal, and was called *Hôtel de Nevers*. The other part, facing the rue Vivienne, fell to the share of the duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent and given to the India Company. The Exchange was afterwards established there, previous to its being occupied as the royal treasury. When the new structure in the rue de Rivoli is finished, it will form at once the royal treasury and the residence of the Minister of Finances. The present treasury will then, it is supposed, be annexed to the royal library. Till 1826 the Royal Treasury possessed a dependence on the opposite side of the rue Vivienne, which, before the revolution, served as stables of the Duke of Orleans. This has been converted into shops and private houses, and the Galerie Colbert opened through the court. This is one of the most highly ornamented passages in Paris. It consists of a spacious rotundo; from which one branch leads into the rue Vivienne, and another into the rue Neuve des Petits Champs.

*Banque de France,***Rue de la Vrillière.*

The hotel in which the Bank is established long served as the habitation of noblemen before it became an edifice of public utility. It was constructed in 1620, for the duke de la Vrillière, by Francis Mansart. In point of design it is neither beautiful nor interesting; it is built on an irregular piece of ground, and extends from the rue des Bons Enfans, to the rue Baillif. The Count de Toulouse having purchased it in 1713, caused great additions and embellishments to be made, and it assumed his name. At the death of the Count de Toulouse, it passed to the Duke de Penthièvre, who possessed it till it became national property. In 1811, it was ceded to the Bank of France, when considerable alterations were made in it under the direction of Delannoy; the chief of which, at least in a public point of view, was the formation of the principal entrance towards the *Place des Victoires*. This entrance is decorated with Ionic pilasters, and surmounted by statues of Prudence and Industry. On each side are bas-reliefs: one representing Mercury, and the other Plenty presenting a crown. Upon the walls which communicate with the two wings are escutcheons formed of cornucopiæ, in the centre of which is a cock. The numerous and spacious apartments which it contains were formerly decorated with a profusion of ornaments. The paintings of a picture gallery formed by the Count de Toulouse were destroyed

* For commercial transactions of the Bank, see page 60.

at the revolution, but the ceiling, which is very beautiful, still exists.

La Bourse (the Exchange),

Place de la Bourse.

Most of the large towns of Europe have an edifice, under the name of Exchange, consecrated to public commercial operations, and it generally corresponds with the opulence and commercial importance of the town where it is situated. By a fatality difficult to conceive, the capital of France, so rich in public buildings of every other description, was long destitute of so useful a structure. The Exchange of Paris was first established in 1724, in the ancient Hôtel de Mazarin, rue Vivienne, now the Royal Treasury. During the revolution it was transferred to the church *des Petits Pères*, then to the *galerie de Virginie*, Palais Royal, next to a temporary building in the rue Feydeau, and lastly to the majestic structure where it is now established. The hours of business are from two to five.

The want of an edifice specially devoted to commercial operations was much felt; and the suppression of the convent des Filles St. Thomas afforded a site in every respect adapted for such a construction. M. Brongniard was charged to furnish plans for an Exchange, and the first stone was laid on the 24th of March, 1808. The works proceeded with activity till 1814, when they were suspended; they were subsequently resumed, and this sumptuous structure was completed in 1826. Brongniard dying in 1813, the works proceeded under the direction of Labarre.

The form of the Exchange is a parallelogram of two hundred and twelve feet by one hundred and twenty-six. It is surrounded by a peristyle of sixty-six Corinthian columns, supporting an entablature and an attic, and forming a covered gallery, which is approached by a flight of steps extending the whole width of the western front. This gallery is adorned with bas-reliefs, the subjects of

which relate to commerce and industry. Over the entrance is inscribed :

BOURSE ET TRIBUNAL DE COMMERCE.

The roof of this magnificent edifice is entirely formed of iron and copper.

The *Salle de la Bourse*, in the centre of the building, on the ground-floor, is one hundred and sixteen feet in length, by seventy-six in breadth. It is surrounded by arcades, the basements of which, as well as the sides of the room, are formed of coloured marble. Between the arcades are inscribed in bronze letters the names of the principal mercantile cities in the world. The roof, which rises in a coving form, has a large sky-light in the centre, by which light is admitted. It is remarkably rich in sculpture, and is adorned with monochrome paintings of a grey colour (*chiaro-scuro*), in imitation of marble bas-reliefs, the figures of which are about ten feet in height. Their number is sixteen, five on each side, and three at each end. They were executed by M. Abel de Pujol and M. Meynier. The subjects are as follows :—On the left or North side, Commercial France accepting the Tribute of the four parts of the World—Europe—Asia—the town of Nantes—that of Rouen. In front of the principal entrance: The King of France presenting the new Exchange to the City of Paris—the town of Lille—that of Bordeaux. On the right: The Union of Commerce and the Arts giving birth to the Prosperity of the State—Africa—America—Lyons—Bayonne. Above the entrance: The City of Paris receiving from the Nymph of the Seine and the Genius of the Ourcq the Productions of Abundance—Strasbourg—Marseilles. All these pictures are of admirable execution, and equally excel in purity of design and elevation of style. The pavement of this room, which will contain two thousand persons, is entirely of marble. At the extremity is the hall of the *agens de change*, having a double entrance by a flight of steps at the back. To the right of the *salle de la Bourse* are rooms for the committee and syndicate of the *agens de change*, and the *courtiers de commerce*, as well as the hall of meeting for the latter. The grand staircase and register-office of the tribunal of commerce

occupy the left side. On the first story, a gallery extends round the *salle de la Bourse*, as on the ground-floor, and serves for a communication to the different rooms, all of which display appropriate ornaments. The grand staircase leads to the *salle des Pas Perdus*, an anti-chamber, and the tribunal of commerce. To the right and over the vestibule, are rooms belonging to the tribunal.

The distribution of the different rooms is well conceived, and the communications are easy and well arranged; but on the outside the covered walks are too narrow.

If the entire plan of the Bourse be executed, the rue Vivienne will be prolonged to the boulevard.

École Royale Militaire.

Louis XIV distinguished his reign by erecting an asylum for wounded or infirm warriors; Louis XV shed lustre on his by forming an establishment for the education of young officers. By an edict of 1751, the latter monarch declared that, wishing to give the nobility new proofs of his affection, he intended to found a school for the gratuitous education of five hundred young gentlemen, to be chosen from the sons of poor noblemen, preference being given to those who, having lost their fathers in the field, were considered as children of the state. A certain number of foreign or national boarders were also admissible into the school, upon paying two thousand livres. The Royal Military School, which occupied ten years in building, was commenced in 1752, after the designs of Gabriel, to whom it does the greatest honour. The various buildings and courts occupy a parallelogram of 1320 feet by 780. The

courts and corridors are called after the names of officers who fell at the battle of Austerlitz, viz. Cour Fraineau, Cour Garnier, Cour Morlan, Cour Roederer, Cour Jaquetot, and Corridor de Lille, Corridor Labbey, Corridor Benoit, and Corridor Foubert. The principal entrance is towards the place de Fontenoy. It presents two courts surrounded with buildings; these were formerly hidden by the adjacent houses, which, in 1789, were pulled down and palisades erected in their place. The first court which is a square of four hundred and twenty feet, leads to a second, called the Cour Royale, forming a square of two hundred and seventy feet. The buildings of the second court are surrounded by a gallery, formed of Doric columns. The principal mass displays a row of Ionic columns above those of the Doric order; and in the centre is a projecting body ornamented with Corinthian columns, which rise to the top of the second story, and are crowned by a pediment and an attic. In this court was a statue of Louis XV, by Lemoine, which was broken to pieces at the revolution. The pediments of the wings were formerly painted in fresco by Gibelin, who first introduced that style of painting into Paris, but these no longer exist.

The front towards the Champ de Mars presents two rows of windows, each consisting of twenty-one. The central projection is decorated with Corinthian columns, which embrace the two stories, and support a pediment, ornamented with bas-reliefs, behind which rises a quadrangular dome terminated by a spire. To the height of the first story the columns are fluted, and at this

point is a balcony where the royal family take their seats when present at grand reviews. In the centre is a vestibule adorned with four ranges of columns of the Tuscan order, and four niches. Upon the staircase, previous to the revolution, were statues of the Marshal de Luxembourg, by Mouchy; the Viscount de Turenne, by Pajou; the Prince de Condé, by Rolland; and the Marshal de Saxe, by d'Huet. On the first floor is the *salle du conseil*, adorned with military emblems and pictures, by Lepan, representing the battles of Fontenoy and Lawfeld, and the sieges of Tournay, Fribourg, and Menin. In two adjoining rooms are eight pictures by different masters. The chapel is truly magnificent, and much resembles that at Versailles, although less sumptuous. The roof is supported by twenty fluted columns of the Corinthian order. The valuable paintings which it possessed were destroyed at the revolution. On Sundays mass is celebrated here three times. In front of the dome is a clock by Lepaute, ornamented with figures of Time and Astronomy. The Duke de Choiseul, Minister of war, ordered an Observatory to be established in this edifice in 1768, and the celebrated astronomer de Lalande was charged to carry the project into execution. He caused a part of the wing to the left of the first court, to be raised two stories, and had constructed a mass of masonry for bearing a telescope, and a wall in the direction of the meridian for receiving a mural quadrant. The Observatory was abolished shortly afterwards, but it was re-established in 1788, by order of the Minister Segur, and still exists, under the superintendence of an astro-

mer. In one of the courts is an hydraulic machine, worked by two horses, which sets in motion four pumps, and supplies forty-four hogsheads of water per hour.

The military school was suppressed in April 1788, by a decree of the council, and the pupils were distributed in regiments and colleges. In the same year this edifice was one of the four structures destined to replace the hospital of the Hôtel Dieu, and the architect Brongniard was charged to make the necessary alterations. During the revolution, the École Militaire was transformed into barracks for cavalry. Bonaparte afterwards made it his head quarters. It now forms barracks for the royal guards, and contains three regiments, consisting of about three thousand five hundred men, infantry and cavalry. Being neglected, the building and ornaments go to decay daily.

For permission to visit the École Militaire, apply by letter to *Monsieur Charles Comte de Beaumont, Gouverneur Général*. To see the Observatory, apply to *M. Bustraff, Membre de l'Académie des Sciences*, who resides upon the spot.

CHAMP DE MARS. Between the École Militaire and the Seine, is the Champ de Mars, an immense field belonging to that establishment. It forms a regular parallelogram of 2,700 feet by 1,320. It is surrounded by ditches lined with stone and has four rows of trees on each side. The sloping embankments, extending its whole length, were formed by the population of Paris of both sexes and all ranks in 1790, for the celebrated *Fête de la Fédération*, which took place on the 14th of July, when an altar, called *l'autel de la patrie*,

was erected in the centre, and Louis XVI, seated in a superb amphitheatre in front of the École Militaire, made oath to maintain the new constitution. More than sixty thousand persons were constantly at work till the embankments were completed. The Champ de Mars is now appropriated to military manœuvres and reviews. The horse-races for the department of the Seine are also held there annually in September. In front of the Champ de Mars is the Pont des Invalides, and beyond it a spot on which the foundations of a Palace for the KING OF ROME (now duke de Reichstadt), son of Bonaparte and Maria Louisa, were laid in 1810. The gardens and grounds were to have extended to the Bois de Boulogne, which would have become an appendage to the palace. To execute this project, it was intended to have removed the barrier of Passy, and the intermediate barriers between that and the barrier de Neuilly, and to have placed them nearer to the Champs Élysées. Since the Restoration, the ground has been planted in regular walks, and as it forms a gentle ascent from the quay, one hundred thousand persons may be placed there to obtain a view of fêtes and reviews in the Champ de Mars.

Garde-Meuble de la Couronne,

No 2, rue Bergere.

Formerly there existed near the Louvre a building where the furniture, jewels, etc. of the crown were deposited. In 1760, when the two edifices were erected on the north side of the Place Louis XV, that nearest to the Tuileries was destined to receive these valuable objects. At the revolution,

the articles deposited at the *Garde Meuble* were of immense value. In the night of September 16, 1792, a robbery was committed, but most of the stolen objects were afterwards recovered. The most costly articles, however, were dispersed during the troubles of that period. Under Napoleon the building in the place Louis XV was devoted to the residence and offices of the Minister of the Marine, and the *Garde Meuble* was established at No. 6, rue des Champs Elysées, from whence it was removed in 1826 to where it is at present. The articles deposited here are, in general, furniture more or less ornamented, consisting of beds, drawers, secretaries, tables, etc. which being piled together without order in small rooms, give them the appearance of a broker's shop. Another room surrounded with glass cases, containing basons, ewers, etc. resembles a china shop. The jewels are particularly worthy of attention. The crown is covered with diamonds, relieved from distance to distance by superb sapphires. On the summit appears the beautiful diamond, weighing nearly five hundred grains, known by the name of the *regent*. There are also a sword with a hilt covered with diamonds; another sword, the sheath of which is richly set with diamonds in *fleurs des lis*, two superb maces, the insignia of numerous orders, among which is that of the Garter; complete *parures* of diamonds and emeralds, diamonds and rubies, diamonds and turquoises, diamonds and sapphires, and pearls, besides a great number of buttons, wheat ears, buckles, clasps, etc. covered with diamonds. There are also two curious tables inlaid with fine wood, ivory, and mother of pearl;

some beautiful vases, two curious cradles, a pair of magnificent candelabra of glass, ornamented with brass; a *plateau* with dishes, vases, etc. of rich cut glass adorned with *or molu*; an orrery, several marble and other tables, particularly one representing a map, and some of petrified wood highly polished; a curious small cannon of polished iron drawn by ivory horses, the harness of which is of gold studded with jewels. In the *Garde Meuble* the antiquary will be gratified, and the general tourist will find enough to repay him for the visit, if he can obtain admission, for which he must apply to the *intendant*.

Hôtel de la Légion d'Honneur,

Rue de Bourbon.

This edifice was built in 1786, after the designs of Rousseau, for the Prince de Salm, whose name it bore. The entrance towards the rue de Bourbon presents a triumphal arch decorated with Ionic columns, and a peristyle of the same order; on the sides of the arch are two galleries, leading to pavilions forming the wings, the attics of which are adorned with bas-reliefs, by Roland. The peristyle terminates in a front decorated with Corinthian columns, of large proportions, forming a portico, under which is the entrance to the vestibule. Upon this front is the inscription—

HONNEUR ET PATRIE.

The front towards the quai d'Orsay is enriched with ornamental joints. In the centre is a circular projecting mass, decorated with columns which support a balustrade, crowned by six statues. The apartments of this hotel are decorated

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with elegance and simplicity, either with stucco, paintings, or wainscoting, according to the character of the different rooms. The principal saloon, which looks to the river, is in the form of a rotunda, the diameter of which is forty feet. The ceiling is decorated with a bas-relief in *grisaille*, on a mosaic of gold. The Prince de Salm having been beheaded in 1793, his hotel was drawn for by lottery, and a journeyman hairdresser obtained the winning number.

The Legion of Honour was created by a law of May 19th, 1802, and its inauguration was celebrated on the 14th of July, 1803. The Hôtel de Salm was chosen for this new order, and a happier selection could not have been made.

Strangers are allowed to visit the hotel, by applying at the porter's lodge.

Arsenal,

See Bibliothèque de MONSIEUR.

Hôtel du Timbre,

Rue de la Paix.

The Stamp-Office occupies a part of the convent des Capucines. This ruinous building is screened from public view by a plain front, presenting merely a wall, terminated by a Doric entablature and pierced by a single arched door. It has scarcely the appearance of a public building.

Hôtel des Gardes du Corps,

Quai d'Orsay.

This immense pile, designed, under the reign of Napoleon, by Clarke, duke de Feltre, Minister of

war, is in the most miserable style of architecture, and presents no ornaments except the arms of France in bas-relief over the principal entrance. The supporters of the shield are two colossal female figures in a sitting posture. One is Fame, blowing a trumpet and holding a crown; the other is France leaning upon a sceptre and holding a branch of laurel in her right hand. These figures, by Taunay, are remarkable for grandeur of position, correctness of form, and the good style of the draperies.

*Hôtel du Ministère des Affaires
Étrangères,*

No. 14, rue Neuve des Capucines.

The office of the Minister for Foreign Affairs was for many years at the Hôtel Galifet, No. 84, rue du Bac. In 1821, the government purchased the Hôtel Wagram of the heirs of Marshal Berthier, Prince of Wagram, where the minister now resides and the business of the Foreign Office is transacted. The passport office is open from eleven in the morning till five in the afternoon.

A magnificent building, after the designs of Bonnard, was begun upon the quai d'Orsay, under the reign of Bonaparte, but the works have been discontinued since 1813. The principal front is intended to consist of a centre and wings ornamented with two orders of architecture, which are carried round the other side of the building, in imitation of the Farnese palace at Rome. The ground-floor is to be devoted to the offices, and the first floor to be occupied by the minister.

and twelve ditto; Lourcine, eight hundred and forty ditto; Mouffetard, rue Mouffetard, six hundred and three ditto; College de Lisieux, rue St. Jean de Beauvais, six hundred and fourteen ditto; College de Gervais, rue du Foin, St. Jacques, eight hundred and eight ditto; Celestins, rue du Petit Musc, six hundred and seventy-two cavalry; rue de Grenelle, faubourg St. Germain, six hundred and seventy ditto; Ecole Militaire, three thousand two hundred and thirty-five infantry and cavalry. *Petites Casernes*.—Grille Cbaillot, one hundred and forty infantry of the royal-guards; Pavillon de Sully, two hundred and fifty ditto; Montaign, ninety ditto; l'Estrapade, two hundred and seventeen ditto; rue Rousselet, one hundred and thirty ditto; Vieux Arsenal, one hundred and sixty-nine infantry of the line; Jardin des Plantes, one hundred and thirty-eight veterans; Séminaire St. Louis, rue d'Enfer, two hundred and sixteen ditto; Petit Luxembourg, two hundred and eighteen cavalry of the royal-guards; Parc de Grenelle, one hundred and seventy-six ditto.

Ateliers de Sculpture,

Quai des Invalides.

In this establishment there are always to be seen works of sculpture ordered by the government, in different states of forwardness, which are well worth the attention of strangers. For tickets of admission, application must be made at the *Direction des travaux des Monumens publics*, No. 29, rue de l'Université, or by letter (post paid) addressed to *Monsieur le Directeur*.

CHAPTER X.

PRIVATE HOTELS, ANCIENT AND MODERN.

It appears that it was formerly the custom in London, as well as in Paris, to give the name of Inn or Hotel to the houses of the nobility; for Gray's Inn, Furnival's Inn, Lincoln's Inn, Clifford's Inn, and others, now devoted to the education of law students previous to their being called to the bar, were originally the residences of Lords Gray, Furnival, Lincoln, and Clifford. This denomination has quite fallen into disuse in London, but is still preserved in Paris, where the principal houses of the nobility and gentry are called *hôtels*, and the term is even applied to some of the public buildings. The plan of the principal private mansions or hotels in Paris is very different from those of London. The house is seldom to be seen from the street, being almost always situated between a court-yard and a garden, and separated from the street by lofty walls and gates, generally adorned with some order of architecture. On each side of the court are the offices, coach-house and stables. The garden is often extensive, and some of the hotels are truly magnificent.

In the hotels down to the end of the reign of Louis XIV the grave and severe style of architecture prevailed, of which some models have

been left by Delorme, Bullant, and Ducerceau. The same style was generally preserved by Desbrosses and Mansart. Under Louis XV. the architecture of private buildings degenerated, but the interior distribution attained improvements which have continued to augment down to the present day. In the new quarters of Paris a considerable number of hotels, erected by architects still living, combine a new and varied style of decoration with a commodious distribution of the interior.

Hôtel de St. Aignan,

No. 57, rue St. Avoye.

This ancient hotel, which in succession has borne the names of Montmorency, d'Avaux, and de Mêmes, was built by Le Muet, and is now the *mairie* of the seventh *arrondissement*. The gate is adorned with a cornice and pediment. The court, in the form of a parallelogram, is decorated with Corinthian pilasters, raised on a socle, and crowned by a balustrade. The gate and court produce a fine effect; the architecture is pure, and of fine proportions. The vestibule is decorated with Ionic pilasters and eight niches. The grand staircase to the left, skirted with square balusters, is of stone. It is crowned by a cupola, round the base of which is a gallery. The front towards the garden presents several small projections, rendered necessary perhaps by the irregularity of the ground. All the windows are adorned with pediments. The appearance of this hotel has been much injured by the erection of several small buildings towards the court and the garden, without respecting the

architecture; and the finest rooms have been divided by partitions. The garden is large, and ornamented in a picturesque style.

Hôtel d'Aumont,

No. 9, rue de Jouy.

This hotel was built after the designs of F. Mansart. The architecture towards the garden is of fine proportions. On the ceiling of one of the apartments is the apotheosis of Romulus, by Lebrun.

Hôtel Beaumarchais,

Porte St. Antoine.

This truly magnificent hotel, upon which such vast sums were expended by the celebrated Beaumarchais, was entirely demolished in 1823, previous to which period it had been purchased by the city of Paris, for the purpose of forming upon its site a junction canal between the moat of the Bastille, and the basin de la Villette. The works are already considerably advanced. The canal will have on each side a street skirted with immense storehouses for salt.

Hôtel de Beauveau,

Place de Beauveau.

This hotel was built by de Mezières. The entrance is ornamented with columns.

Hôtel de Biron,

No. 41, rue de Varennes, Faubourg St. Germain.

This hotel, one of the finest in Paris, is occupied as a convent. The garden is immense, extending along the boulevard des Invalides, from the rue de Varennes to the rue de Babylone. At the extremity of the garden is a Calvary, from which rises a cross with the figure of Christ, thirty feet in height.

Hôtel de la Reine Blanche,

No. 18, rue du Foin St. Jacques.

This building is supposed to have been erected in the thirteenth century, and exhibits remains of the luxury of the times when it was built. The gate at the entrance of the vestibule is of a later period. Although repaired and white-washed, traces of its antiquity may still be seen.

Hôtel Borghèse,

No. 39, rue du Faubourg St. Honoré.

This was formerly the residence of the Princess Pauline, sister of Bonaparte, and is now occupied by the British ambassador.

Hotel of the late Duchess of Bourbon,

No. 23, rue de Varennes.

It would be difficult to find a more agreeable situation than that of this hotel, which was constructed by Brongniard in that excellent style which characterises his productions.

*Hôtel Bretonvilliers,**No. 1, rue Bretonvilliers, île St. Louis.*

The architect of this hotel was Ducerceau, who built it for the president Ragois de Bretonvilliers. The apartments were extremely magnificent, and contained paintings by the first masters. It has been partly demolished, and that still existing is occupied as a brewery, but enough remains to indicate its former splendour.

*Maison Le Brun,**No. 4, rue du Gros Chenet.*

This house was built by Raymond, a few years before the revolution. The front is plain, but the court is richly decorated. It is round, and the terrace wall, which faces the vestibule, presents niches in which are antique statues: some large trees rise above this decoration, and produce a charming effect. It possesses a picture gallery, very tastefully ornamented, in which paintings for sale were formerly exhibited.

*Hôtel de Brunoy,**No. 49, rue du Faubourg St. Honoré.*

This elegant edifice, situated in the midst of lofty trees, has the appearance of a temple rather than a private house. It consists of a single story formed of seven arcades, above which extends a frieze in bas-relief. A peristyle of six Ionic columns of slender proportions, raised on steps, is crowned by the statue of Flora. The architecture, however, being at once graceful and

simple, is generally admired. The entrance is by a long passage, which leads to the court: the two wings contain staircases and vestibules; the front towards the court is adorned with rustics. The interior contains six principal rooms. The saloon is decorated with fluted Ionic pilasters, and the vaulted ceiling exhibits a good painting by Vincent. Two wings project into the garden, and are composed, to the right, of a boudoir and a library; to the left, of a bath and a study. From a broad terrace, is a descent into the garden, and the view from it extends over the Champs-Élysées, which, being separated from the house merely by a ditch, seem to form only one property.

The Hôtel de Brunoy is occupied by the Princess Bagraccio, who does not allow it to be shown to strangers.

Hôtel de Bullion,

No. 3, Rue Jean Jacques Rousseau.

This hotel was built about the year 1630, by Claude de Bullion, superintendent of the finances. The architecture is very indifferent. It has been long inhabited by private individuals. Two galleries, which were painted and decorated by Vouet, Blanchard, and Sarazin, have been destroyed. This hotel is now the principal mart in Paris for the sale of effects of every description.

Maison Callet,

No. 5, rue du Mont Parnasse.

This house, built in 1777, by the architect whose name it bears, is situated between a court and a

garden. The two fronts are of pure and correct architecture. The principal entrance presents four Ionic columns, above which is a large bas-relief. At the bottom of the vestibule, the staircase winds round a statue which receives a brilliant light from above. The fine garden attached to the maison Callet has recently been sold in lots.

Hôtel de Carnavalet,

No. 27, rue Culture St. Catherine.

This hotel is one of the most curious monuments of the sixteenth century. Its erection was successively entrusted to Bullant and Ducerceau, and it was afterwards thoroughly repaired under the direction of Francis Mansart. The sculpture with which it is richly adorned is by J. Goujon. The building to the street is raised one story only above the ground-floor. It has five windows in front, and presents, at the extremities, two projecting pavilions crowned with pediments. The ground-floor, adorned with vermiculated rustics, forms the basement of a range of coupled Ionic pilasters, which decorate the first story. The door is situated in a circular niche, surmounted by a cornice in the form of a pediment. Under the arch is a shield surrounded by ornaments; on the key stone is a small figure, and on the sides of the door a Lion and a Leopard. Above the cornice of the basement are two allegorical figures in bas-relief representing Strength and Vigilance. Round the court are twelve large figures in bas-relief, of which four, representing the Seasons, are remarkable for that beauty of design and

execution which distinguish Goujon's works. The eight others are inferior, and their authors are unknown.

The hotel de Carnavalet is remarkable for having been the residence of the celebrated Madame de Sevigné and her daughter the Countess de Grignan. It is now occupied by the École des Ponts et Chaussées. Strangers are not admitted into the interior, but, upon applying to the porter, may enter the court to examine the fine sculpture.

Maison des Carneaux, or de la Couronne d'Or,

No. 11, rue des Bourdonnais.

This is a curious monument of the architecture of the fourteenth century. It was purchased, in 1363, by the Duke of Orleans, brother to King John, and to him must be attributed the construction of those spires, turrets, and open galleries, by which it is distinguished. The Gothic staircase to the left on entering, is extremely curious. Though disfigured by modern repairs, several parts of the elegant architecture are still entire, and there is perhaps no ancient building in Paris the ornaments of which are wrought with greater delicacy. This house, which has been inhabited by several illustrious personages, now bears the sign of the Golden Crown.

Hôtel Chanisot,

No. 45, Rue St. Louis, île St. Louis.

The architecture of the buildings which sur-

round the courts of this hotel is worthy of observation.

Hôtel de Chatillon,

No. 132, rue du Bac.

This hotel, built by L'Assurance, pupil of Jules Hardouin Mansart, is now a convent.

Hôtel de Cluny,

No. 14, rue des Mathurins St. Jacques.

This hotel, in the florid Gothic style, was built, in 1505, by Jacques d'Amboise, Abbot of Cluny, on a part of the ruins of the *Palais des Thermes*, and is one of the finest specimens of the architecture of that period remaining in Paris. The vault of the chapel, which is richly decorated, rests on a single column, of exquisite workmanship. Different statues which adorned the outside have been destroyed, but the delicately wrought niches still remain. A few years ago the beautiful entrance was deprived of its ornaments. Some of the rooms are now used as a Printing Office.

M. Belin, who occupies the most interesting part of the Hôtel de Cluny, takes pleasure in showing it to strangers.

Maison Colbert,

No. 14, rue des Rats.

Although within a few years called after his name, this house was never occupied by Colbert. The fronts towards the court are decorated with several bas-reliefs admired by artists. On the

south side is one representing Ceres, Peace and Abundance, and another in which a Philosopher is conversing with one of his disciples. At the bottom of the court are three bas-reliefs; one represents Vulcan making a car; at his knees is Cupid, and at his side are two Women, one of whom carries a book, and the other a sceptre. The second bas-relief is composed of three female figures, with various attributes; a child is at their feet. The third represents the Muse of History writing, under the dictation of a woman with wings on her head. Another side of the court is adorned with Apollo, surrounded by six Muses; in the bas-relief to the left are the three other Muses, and in that to the right are Homer and Virgil. This house has recently been white-washed, and the bas-reliefs painted yellow, by which their fine effect is considerably diminished.

Hôtel du Contrôleur Général,

No. 40, rue Neuve des Petits Champs.

This spacious structure was erected after the designs of Louis Levau, by Hugues de Lionne, secretary of state. In 1703 it was purchased by Louis Phéliepeaux de Pont Chartrain, chancellor of France, was afterwards appropriated as a residence for ambassadors extraordinary; and at a subsequent period became the dwelling of the minister of the finances. The grand staircase was ornamented with an iron railing of exquisite workmanship. The garden was very extensive. During

the administration of M. de Calonne, it was embellished with many rare and valuable objects of art, particularly a splendid collection of pictures of the three schools. Many of the pictures and statues have been transferred to the royal museum at the Louvre. This house has recently been pulled down, and the Passage de Choiseuil and other buildings erected on its site.

Hôtel de Craufurd,

No. 21, rue d'Anjou St. Honoré.

This is one of the handsomest hotels in Paris, and is shown to strangers when Madame Craufurd is at Paris.

Hôtel Dénon,

No. 5, quai Voltaire.

This hotel, once inhabited by the scientific Egyptian traveller, Baron Denon, was celebrated for its collection of antiquities. The Baron, in the most obliging manner, showed to strangers not only his own cabinet, but Marshal Soult's valuable collection of pictures, when the latter was in the country. The Denon collection has been sold since the Baron's death; but Marshal Soult takes pleasure in conducting visitors through his rooms, No. 57, rue de l'Université.

Maison Le Doux,

Rue du Faubourg Poissonnière.

This house was built by Le Doux, in 1780. for

his own habitation. The front presents a basement, forming a terrace, behind which rise the first and second stories. The portico, formed of four Doric columns, has a pretty appearance, and the house, though not large, is commodious.

Hôtel du Prince d'Eckmuhl,

No. 107, rue St. Dominique.

This hotel, lately called Hôtel Monaco, was formerly devoted to the reception of oriental ambassadors. Marshal Davoust, Prince d'Eckmuhl, died here in 1823. The hotel is now let to private families.

Hôtel Egerton,

No. 335, rue St. Honoré.

This hotel was built by Henry Pussort, councillor of state, and uncle of the celebrated Colbert. It was afterwards purchased by Adrien Maurice, duke de Noailles, and was called Hôtel de Noailles. The grand entrance is decorated with two Ionic columns which support a balcony, an attic, and an entablature. At the bottom of the court is a peristyle, composed of six Doric columns and ornamented with four niches. The apartments of this hotel are splendid. Under Napoleon, it belonged to the Prince Lebrun, duke of Placentia and arch-treasurer of the Empire. It is now the property of Francis Egerton, earl of Bridgewater, who possesses a curious collection of manuscripts, particularly of letters written by great men.

*Hôtel des Fermes (formerly de Séguier),**No. 55, Rue de Grenelle St. Honoré.*

This hotel has been the habitation of princes and several illustrious personages. In 1575 it belonged to Françoise d'Orléans, widow of Louis de Bourbon, first prince of Condé. In 1612, it was the property of the duc de Bellegarde, who rebuilt and enlarged it, after the designs of Ducerceau. The new constructions were built, according to the custom of that time, of bricks connected by stone bracings. Pierre Séguier, chancellor of France, having purchased this hotel in 1633, added to it two spacious galleries, which were adorned with paintings by Vouet. It was in this hotel that Séguier received the artists and learned men of his time; and the French Academy having chosen him for their president, after the death of cardinal Richelieu, his house became the place of assembly for that distinguished body till 1673, when Louis XIV granted them a hall in the Louvre.

Towards the end of the seventeenth century, the farmers-general of the taxes purchased this hotel for their meetings and offices; and continued proprietors of it down to the revolution, when it became private property. The only part of the old building still remaining is the principal entrance and the left wing, which may be easily known from the new constructions. It is now occupied as a diligence office, warehouses, a printing office, etc.

*Hôtel du Cardinal Fesch,**No. 70, Rue de la Chaussée d'Antin.*

Cardinal Fesch expended an immense sum in the construction of this mansion, which is entirely built of free-stone. The front next the garden has a hundred windows. The staircase is remarkably grand. The apartments, which are numerous and magnificent, were formerly adorned with valuable sculpture and antiques, which were sold in the beginning of 1824.

*Maison St. Foix, or Hôtel d'Osmond,**No. 8, rue Basse du Rempart, Boulevard des Capucines.*

This splendid mansion was built, in 1775, by Brongniard, but has since undergone material alterations. The vestibule towards the court is fine, and in the centre of the building is a magnificent and richly decorated staircase terminated by a cupola. A communication with the apartments on the first floor is formed by means of a gallery which extends round them. The apartments are very spacious; and on the ground-floor are extensive offices. Two terraces, round the court, are on a level with the first story, from which a grand flight of steps leads to the garden. The front on this side presents a single story with five windows; it is adorned with rustics, and crowned by an Ionic cornice. Above three windows in the centre, is a large bas-relief. Those at the extremities are decorated with two Ionic columns, surmounted by figures. The front towards the court presents

a single story having seven windows adorned with bas-reliefs, and is decorated with eight three-quarter Doric columns. The two wings projecting to the street form pavilions, adorned with Ionic columns, crowned by a pediment. In the right wing is a magnificent chapel. From the boulevard, this façade produces a very striking effect. The countess d'Osmond, the present proprietor of the maison St. Foix, forbids it to be shown to the public. Since in her possession, the interior of the hotel has been repaired and embellished in the most magnificent style.

Hôtel Frascati,

No. 108, Rue de Richelieu.

This was originally a public garden, and is now a gaming-house, which may be considered the second in Paris in point of *respectability*, as the company is *select*, and the persons frequenting it generally venture high stakes. *Ladies* are admitted here, and balls and suppers are occasionally given. Buildings are about to be erected upon the garden. Upon the Opera-House in the rue de Richelieu being closed, it was in contemplation to construct a new house upon the site of this hotel.

Maison du Chanoine Fulbert,

No. 1, quai de la Cité, at the corner of the rue des Chantres.

Two ancient medallions in the wall, representing Eloisa and Abelard, once distinguished the house

of the atrocious Canon Fulbert, so often mentioned in the history of those unfortunate lovers, but at the revolution they were broken to pieces. A short time ago, the house being under repair, a curious escutcheon was discovered containing portraits of Abelard and Eloisa, which, according to connoisseurs, are of a perfect resemblance. The present proprietor has caused the following inscription to be placed over the door:

Ce fut ici la demeure d'Héloïse et Abailard en l'année
M.C.XVIII.

Hôtel de Galifet,

No. 84, rue du Bac.

This hotel was built in 1785, after the designs of Legrand, for the marquis de Galifet, to whose heirs it now belongs. It was long occupied as the residence and offices of the minister for Foreign Affairs, and whilst that post was held by prince Talleyrand considerable alterations were made in it. The situation of this hotel is remarkably fine, the apartments are spacious and elegant, and the exterior architecture is rich. Being found too small and inconvenient for the Foreign department, the minister removed, in 1821, to the Hôtel Wagram, rue Neuve des Capucines, which had been bought for that purpose by the government.

Hôtel de Mademoiselle Guimard,

No. 9, rue de la Chaussée d'Antin.

This house, built by Le Doux, for a celebrated

dancer at the opera-house, whose name it bears, is remarkable for its elegance and distribution. The portico is decorated with four columns, above which is a beautiful group in *Conflans* stone, representing Terpsichore crowned on earth by Apollo. The figures, which are six feet in height, are by Le Comte, who also executed, in the recess behind the columns, a superb bas-relief, twenty-two feet in length by four in height, representing the triumph of Terpsichore. The nymph is seated in a car drawn by Cupids, and preceded by Bacchantes; the Graces attended by Music follow the car. Two Fauns, playing on cymbals, indicate a dance in character. Behind the group is a fine demi-cupola ornamented with caissons. Above the entrance is an elegant small theatre, the ceiling of which was painted by Taraval.

Hôtel d'Hollande,

No. 51, Vieille rue du Temple.

This hotel, built after the designs of Cottard, is remarkable for its interior decorations. On the great door next the court is a bas-relief, by Regnaudin, representing Romulus and Remus sucking a wolf, and found by Faustula, which is worthy of attention.

Hôtel de Jassaud,

No. 22, Rue des Prêtres St. Paul.

This was formerly a palace belonging to queen Blanche. Notwithstanding the considerable repairs that this structure has undergone, there are in the first court a very curious cornice and tur-

ret. The architecture of the second court is in high preservation. The small front is decorated in the style of the arts at the period of their revival. The piers of the windows present cariatides sculptured with good effect. The porter readily accompanies visitors desirous of examining the remains of this hotel.

Tour St. Jean de Latran,

Place Cambrai, rue St. Jacques.

We shall here notice a square tower of remote antiquity, situated on the montagne St. Geneviève, near the place Cambrai. It is supposed to have been part of a palace inhabited by Clovis, and would be much more interesting in appearance if it were not surrounded by mean houses.

Hôtel Kunski,

No. 103, Rue St. Dominique.

This hotel possesses little attraction in its exterior, but nothing can be more magnificent than its interior decorations.

Hôtel Lambert,

No. 2, rue St. Louis, Ile St. Louis.

The *Isle St. Louis*, which is now covered with houses and skirted with quays, was originally called *Isle aux Vaches*; a name given to distinguish it from the *Isle Notre Dame*, of which it was a dependence. Henry IV conceived the project of erecting houses upon this spot, but the execution of it was reserved for Louis XIII. In 1614, a com-

munication by means of a bridge was formed between the two islands, and all the houses in the Isle St. Louis were constructed before the middle of the same century.

Among these edifices the *Hôtel Lambert* is the most remarkable. It was built by Leveau, chief architect to Louis XIV; the architecture is elegant, and the ornaments are extremely rich. The entrance towards the street has a fine appearance. The court, which is small, is surrounded by buildings decorated with the Doric order; and that at the bottom of the court displays likewise the Ionic order. The staircase, between the columns which form the vestibule, is magnificent, and its disposition is remarkable. The right wing has another front, along which extends a terrace, on a level with the first floor, which commands a view of the Seine, the *Isle Louviers*, the ancient arsenal, the *pont du Jardin des Plantes*, and the banks of the Seine. This front is decorated with pilasters of the Ionic order, crowned by an attic.

The apartments of the *Hôtel Lambert* were ornamented by several celebrated painters. In one room are some large pictures, including the Rape of the Sabine Women, by Bassano. A cabinet adjoining is adorned with landscapes, by Patel and d'Hernans, and five paintings taken from the history of Æneas, by Romanelli. On the second floor is a gallery, richly decorated, the door of which has two gilt columns. The ceiling, painted by Lebrun, represents the labours of Hercules, and is enriched with a great number of ornaments. On the piers, between the windows, are landscapes painted by different masters, and bas-reliefs

in carved wood, in imitation of bronze. It was in this gallery that, in 1815, Bonaparte, regarding all as lost, held a long conversation with his minister Montalivet. From this gallery we pass into a large room, the paintings of which are by Lesueur. On the ceiling is Phaeton entreating his father to allow him to drive his chariot. There were also five pictures on wood, representing the nine Muses, which have been transferred to canvass, and are now in the gallery of the Louvre. In the angles of the ceiling of the *salle des bains*, Lesueur has represented the Divinities of the sea and rivers, accompanied by children with branches of coral. There are also four imitation bas-reliefs, which represent the Triumph of Neptune, the Triumph of Amphitrite, the fable of Actæon, and the history of Calisto. The view from this room extends nearly to Ivry. It was here that Voltaire dwelt when he formed the plan of *la Henriade*.

This hotel is now used as a depot for the beds of the royal guards; but the fine remains may be visited upon giving a small fee to the porter.

Maison Lathuile,

No. 30, rue du Faubourg Poissonnière.

This pretty pavilion, between a court and a garden, was built, in 1788, by M. Durand. The garden front being a story lower than that towards the court, the principal apartments are only a few steps higher than the court. It is preceded by a vestibule and staircase, and the interior is adorned in a modern and elegant style. The lower story, on a level with the garden, presents a large

vestibule decorated with columns. The front towards the garden has three stories; it is adorned on the ground-floor with a portico of four rustic columns, and on the first floor with four cariatides bearing an entablature. That to the court has only two stories, and is adorned with four Doric columns to the height of the ground-floor only. The garden is in the English style. This mansion is now inhabited by several families. Upon giving a small fee to the porter, visitors are allowed to enter the court and garden, but not the interior of the hotel.

Hôtel de Longueville,

No. 6, place du Carrousel.

This mansion was formerly the habitation of the dukes of Longueville and Elbeuf, and celebrated as the spot where the intrigues of the *fronde* were formed during the minority of Louis XIV. It was afterwards used by the farmers-general for a snuff manufactory, and now serves for the King's stables.

Maison de St. Louis,

No. 5, rue des Marmouzels.

Such was the name of a spacious edifice, of which some interesting remains are still to be seen. These remains consist of two piles of building communicating with each other by a gallery, beneath which is the entrance. In the court is a staircase ornamented with sculpture of beautiful design and execution, which seems to be of the beginning of the thirteenth century. Near the staircase is

a lofty turret. The court also contains a large cistern which, it is said, was formerly supplied with water from the Seine, by a subterranean aqueduct. The cellars will contain three thousand pipes of wine.

Whether this house was ever occupied by St. Louis, it is not easy to determine, the only circumstances in favour of such an opinion being the name it bears, and a medallion, resembling the portrait of that monarch, over the principal entrance. It is now occupied by a dyer.

Hôtel de Luynes,

No. 33, rue St. Dominique:

This hotel, built after the designs of Le Muet, is well decorated, and has a fine garden. The saloon has some fine Gobelin tapestry, and, above the door, are figures in Russian costume. The Hôtel de Luynes may be visited when the occupiers are absent from Paris, by giving a small fee to the porter.

Maison,

No. 16, Boulevard des Gobelins.

This charming edifice, situated as it were in the midst of fields, consists of an insulated pavilion, with a view on three sides; but it has lost much of its beauty since the Clos Païen has been encumbered with hovels which are principally occupied by washerwomen who abound in the neighbourhood. It is raised two stories above a basement. A large vestibule, adorned with columns, leads,

on the right, to the staircase, and in front to a dining-room, a saloon, a bed-chamber, etc. Two fronts only are decorated. The entrance to the vestibule is adorned with two Doric columns. The grand front presents at the extremities two projections, which are crowned with pediments. In the centre is an open lodge, forming a terrace, on a level with the first story; it projects beyond the two pavilions, and is composed of six Doric columns. Four statues in niches adorn this colonnade, and two others decorate the terrace, which is commonly verdant with flowers and shrubs. A double flight of steps leads from the lodge to the garden, and forms the basement of the columns. This mansion was built by Peyre, in 1762, who has here successfully imitated the pure and severe style of Palladio, both in the distribution of the plan and the elegance of the façades.

Bureau des Marchands Drapiers,

No. 11, Rue des Dechargeurs.

This edifice was the hall of the drapers' company. It was erected about the middle of the seventeenth century, after the designs of Liberal Bruant, and is remarkable for the beauty of its front. It is of Doric architecture, with some innovations upon the rules of that order. It now serves as the dépôt-general des Bonneteries de France. The cariatides, and other ornaments of sculpture, have been destroyed, and the balustrade, above the second pediment, has been demolished.

*Hôtel de Mêmes,**No. 46, Rue St. Avoye.*

This hotel was originally the residence of the constable Anne de Montmorency, who died here on the 12th of November, 1567, of the wounds which he received at the battle of St. Denis. It afterwards passed to Jean Antoine de Mêmes, chief president of the *parlement*. A short time previous to the revolution, it was the residence of the receiver-general of the finances, and is now occupied as the *administration des contributions indirectes*.

*Hôtel de Mirabeau,**No. 6, rue de Seine.*

This house is so called because the father of the celebrated Mirabeau resided in it. Queen Margaret, first consort of Henry IV, died in this hotel.

*Hôtel de Montholon,**No. 23, Boulevard Montmartre.*

This hotel, constructed by Soufflot le Romain, nephew and pupil of the architect of the church of St. Geneviève, is composed of several large suites of apartments. The front, which is of the Ionic order, combines the noble and severe style with a pure imitation of the antique. The internal decoration corresponds by the richness and taste of the ornaments. In the principal drawing-room is a ceiling painted by Robin, representing Themis, attended by Force and Justice, come to the earth to remove the evils which

sprung from Pandora's box ; Hypocrisy alone escapes the eye of Justice. The ornaments which surround this subject are figures allegorical of the virtues required in a judge.

Grand Hôtel de Montmorency,

No. 10, Rue St. Marc.

This spacious and magnificent hotel, built in 1704, after the designs of L'Assurance, belonged, at the period of the revolution, to the duke de Montmorency, to whom it was indebted for considerable embellishments. The façade towards the court is of the Ionic order, after the designs of Perini. The entrance, adorned with four Ionic columns, is remarkably grand. Every thing in Paris since the revolution having been turned towards mercantile speculations, the vast garden of this hotel, which extended to the boulevard, was partly destroyed, to form the passage du Panorama.

Hôtel de Nivernois,

No. 10, rue de Tournon.

This hotel was once inhabited by the late Duchess Dowager of Orleans, but has been purchased by the city, and converted into barracks for gendarmes. It was repaired and decorated about forty-five years ago, by Peyre. The principal room is a magnificent saloon, adorned with Corinthian pilasters and eight arcades. Above the entablature is a pedestal, decorated with laurel, which supports a richly sculptured ceiling. In the corners are *fusces* borne by children resting on ducal

mantles. The ceiling, which represents Cupids toying with Doves, is by Rameau. Over each arcade are oval windows, supported by eagles, which, as well as the *fasces*, form a part of the arms of the Duke de Nivernois. All the ornamental sculpture was executed by Cauvet. The Four Seasons in bas-relief on the doors, and the eagles, are by Berruer. This saloon is richly gilt. The dining-room is decorated with eight Ionic columns, in imitation of griotta marble; the ground is of stucco, resembling veined marble. Some of these decorations have been destroyed. Stables for the gendarmes have been erected upon the garden.

Hôtel d'Oigny,

No. 6, Rue Grange Batelière.

This hotel is converted into a gaming-house, which takes precedence of all the others in Paris. The apartments are magnificently fitted up, and dinners, suppers, and costly wines are given to promote the grand object of the establishment.

Hotel of the late Duchess Dowager of Orleans,

No. 58, rue St. Dominique.

This magnificent hotel was formerly inhabited by the venerable magistrates of the family of Molé. It was long the residence of the Prince de Cambreres, arch-chancellor of the empire.

*Maison d'Orlian,**No. 3, rue du Mont Parnasse.*

This house was built in 1775, by Poyet. Both fronts are decorated on the ground-floor by two cariatides raised on pedestals, and bearing a Doric entablature. Towards the court, the windows of the first story are adorned with frame-work and cornices; the middle one is surmounted by a pediment: above is a large bas-relief, representing the triumph of the Fine Arts. This pavilion resembles the elegant casinos of Italy.

*Hôtel d'Orsay,**No. 35, rue de Varenne.*

This hotel possesses two ceilings, by Taraval; one, representing the apotheosis of Psyche; and the other, Cupids floating in the air. The artist has here displayed great skill, as well as in the figures of a cabinet adorned with arabesques. This hotel is in bad repair, but is worth a visit, although it is difficult to obtain admission. This favour is sometimes granted by M. Seguin, the proprietor, upon being addressed by letter (post paid).

*Hôtel de Praslin,**No. 54, rue de Bourbon.*

This hotel is remarkable for its situation and a garden like a terrace, from which there is one of the finest views in Paris. It is now the *mairie* of the ninth *arrondissement*.

*Hôtel de la Reynière,**No. 1, Rue des Champs Élysées.*

This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. It is now the property of the government, and is hired and occupied by the Russian ambassador. The Duke of Wellington has resided here several times.

*Hôtel de Richelieu,**No. 30, Rue Neuve St. Augustin.*

This hotel was built in 1707, after the designs of Pierre LeVé. Its first proprietor was a rich financier, from whom it passed to the count de Toulouse, then to the duke d'Antin, and afterwards to the marshal de Richelieu, who bought it in 1757, and adorned it with the most rich and elegant objects of the arts. The famous *Pavillon d'Hanovre*, at the extremity of the garden, near the boulevard, built with money which the marshal brought from Germany after his campaigns, is now a manufactory of paper for hangings. Upon the garden several streets have been formed; and the mansion is a public hotel. The front, which has recently been scraped, is of great beauty. The staircase was painted by Brunetti. The figures are by Eysen.

*Hôtel de la Rochefoucauld,**No. 12, rue de Seine.*

It was here that the great Turenne passed his childhood. The hotel is very spacious, and for

the most part retains its ancient distribution. The garden is extensive. This hotel, which has lately been sold, is about to be demolished, and new constructions erected upon its site.

Hôtel de Rohan Montbazon,

No. 20, Rue de Bethisi.

In this small hotel dwelt the unfortunate Gaspard de Coligni, admiral of France; and here he was murdered during the massacre of St. Bartholomew. This house was afterwards occupied by the Seigneurs de Rohan-Montbazon, whose arms it bore as late as 1772. It presents nothing in its external appearance which would indicate that it had been the residence of distinguished personages. The balcony, which is very ancient, is worthy of observation. It is now occupied by a *restaurateur*, who has taken for his sign *à l'Amiral Coligni*.

Hôtel de Sens,

No. 1, rue du Figuier.

These interesting remains are now used as a place of meeting for waggoners, etc., but signs of their ancient grandeur, in the portal, the postern, the towers, embrasures, and battlements, are still to be seen. The hotel de Sens was erected in the fifteenth century, and in the reign of Francis I was inhabited by the Chancellor of France.

Hôtel de Sommariva,

No. 4, rue Basse du Rempart.

This mansion is enriched by the Terpsichore

and the Magdalen of Canova, and contains a very superior collection of pictures, which may be seen on Fridays, by inscribing the name at the porter's lodge a few days beforehand.

Hôtel de Sully,

No. 143, Rue St. Antoine.

This edifice is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears. Except the entrance and the stories above it, the ancient building is in a state of perfect beauty and preservation. Since a special school of commerce has been established in the buildings of the garden, the principal entrance has been closed by an iron gate, but visitors can enter by the watchmaker's shop.

Hôtel Thélusson,

No. 28, rue de Provence.

This truly magnificent hotel was sold, in 1822, for the sum of 1,100,000fr. to a tailor of the Palais Royal, who pulled it down, and the rue d'Artois has been prolonged upon its site.

Hôtel du Trésorier,

Cour de la Sainte Chapelle.

The façade of this hotel is opposite the Sainte Chapelle. It is composed of three rows of eight columns, with two pilasters on each side. These three rows, of the Doric, Ionic, and Corinthian orders, rise one above the other. The whole has a magnificent appearance, and seems to indicate

the ancient habitation of some distinguished personage. The rue St. Anne was formed upon the garden formerly belonging to this hotel.

Hôtel d'Uzes,

No. 178, rue Montmartre.

This hotel, built by Le Doux, is remarkable for the triumphal arch which forms the entrance, and the decoration of the front towards the court, which is approached by an avenue. For some years this hotel was occupied as the Custom-House. It has lately been sold and is about to be demolished.

Hôtel de Valentinois,

No. 105, rue St. Dominique.

This fine hotel was built after the designs of Cortona. It is now inhabited by several private families.

Hôtel de Vendôme,

No. 34, Rue d'Enfer.

This mansion was built, in 1707, by a community of Carthusian monks who had a convent in its vicinity. It was afterwards purchased by the duchess de Vendôme, and took her name. Being subsequently occupied by the princess d'Anhalt, she obtained the king's permission to establish a communication with the garden of the Luxembourg, by means of an iron gate, which still exists. The hotel, which is well built and has a garden, is now occupied as the *École des Mines*.

Hôtel Wagram,

See *Hôtel du Ministère des Affaires Etrangères*,
page 275.

Nearly all the principal streets in the faubourg St. Germain contain magnificent hotels.

In the rue de Monsieur are two or three spacious mansions built by Brongniard, which look on the boulevard des Invalides.

There are many other hotels in Paris which display much taste in architecture and decoration, but they are too numerous to describe.

CHAPTER XI.

PLACES, TRIUMPHAL ARCHES, COURTS,
AND PASSAGES.

PLACES.*

Place Vendôme.

This Place, called originally *Place des Conquêtes*, and afterwards *Place Louis le Grand*, was formed upon the site of an hotel, erected in 1604 by the duchess de Mercœur, which passed into the family of Vendôme upon the marriage of Françoise de Lorraine, only daughter of the duke de Mercœur, with Cæsar, duke de Vendôme, son of Henry IV and Gabrielle d'Estrées. At the suggestion of the Marquis de Louvois, who succeeded Colbert as surintendant des Batimens, Louis XIV purchased the Hôtel Vendôme in 1685, for 660,000 francs,

* The term *Square* cannot properly be applied to all those areas surrounded with buildings which the French call *Places*, as they use the same denomination for every open space skirted with houses, whether they are squares, triangles, circles, crescents, or octagons. Of these *Places* there are about seventy. We shall mention those which, by their extent, regularity, or beauty, deserve to be noticed.



COLUMN OF THE PLACE VENDÔME.



and all the buildings that composed it were demolished, with the design of forming a square, to be surrounded with public buildings, and among others the royal library, the mint, edifices for the different academies, and hotels for ambassadors. The works were in a state of forwardness, when, in consequence of the death of Louvois, the execution of the project was abandoned. Some years after the king presented to the city of Paris the ground and the materials collected upon it, with power to sell them, upon condition that a *place* upon another plan should be formed, and that the city should erect an hotel in the faubourg St. Antoine for the *Mousquetaires Noirs*. This property was ceded for 620,000 livres to the Sieur Masneuf, who erected the Place as it now appears. Mansart, who furnished the first plans to Louvois, was charged to prepare the second. The form of the Place Vendôme is octagonal, and the dimensions are 450 feet by 420. Two new streets, called the *rue de la Paix* and the *rue Castiglione*, opened within a few years, contribute greatly to the embellishment of this Place. The style of the buildings which surround the Place Vendôme, is a basement surmounted by Corinthian pilasters. The basement forms arcades ornamented with rustics. A beautiful equestrian statue of Louis XIV, erected in the middle of this Place, on the 13th of August, 1699, with a degree of pomp unexampled on any similar occasion, was destroyed on the 10th of August, 1792. In the centre of the Place Vendôme stands the famous triumphal pillar, which Bonaparte erected to commemorate the success of his arms in Germany, in the campaign

of 1805. It rests upon the foundation of the statue of Louis XIV, built upon piles at the depth of thirty feet below the surface of the ground. It was begun in 1806, and completed in 1810. It is in imitation of the pillar of Trajan at Rome, of which it preserves the proportions on a scale larger by a twelfth. Its total elevation is one hundred and thirty-five feet, and the diameter of the shaft is twelve feet. The pedestal is about twenty-two feet in height, by from seventeen to twenty in breadth. The architects Gondouin and Lepeyre presided over the execution of all the parts, and in order to regulate such a variety of operations and direct such a number of artists towards the same object, the celebrated Denon was placed at their head. The pedestal and shaft are built of stone, and covered with bas-reliefs, in bronze, (representing the various victories of the French army) composed of twelve hundred pieces of cannon taken from the Russian and Austrian armies. The bronze employed in this monument was about three hundred and sixty thousand pounds weight. The column is of the Doric order. The bas-reliefs of the pedestal represent the uniforms, armour and weapons of the conquered troops. Above the pedestal, are garlands of oak, supported at the four angles by eagles, in bronze, each weighing five hundred pounds. The folding door, of massive bronze, is seven feet in height by three feet eight inches in breadth, and is decorated with crowns of oak, surmounted by an eagle of the highest finish; above the door is a bas-relief representing two figures of Fame supporting a tablet, upon which is the following inscription, no

longer visible, it having been covered with a bronze plate:—

Neapoleo Imp. Ang.

Monumentum belli Germanici

Anno MDCCCV.

Trimestri spatio, ducto suo, profligati, ex ære capto,
Gloria exercitus maximi dicavit.

The side in which is the door was executed by Gerard; the opposite one by Renaud, and the two others by Beauvallet. All the ornaments are by Gillé.

The bas-reliefs of the shaft pursue a spiral direction from the base to the capital, and display, in chronological order, the principal actions of the campaign, from the departure of the troops from Boulogne to the battle of Austerlitz. The figures are three feet high; their number is said to be two thousand, and the length of the spiral band eight hundred and forty feet. The first plate commences in an apex, and exhibits the sea bounded by the horizon; it then represents the small and afterwards the larger billows, and lastly, the famous Boulogne Flotilla! The next plate contains the passage of the Rhine by the army, on the 26th and 27th of September 1805. Rather higher, are seen Bonaparte and the King of Wirtemberg holding an interview; on the left, Virtue and Merit are displayed in the act of bestowing rewards, and a Dragoon receiving the cross of the Legion of Honour from the hands of the Emperor: the succeeding plates contain a regular series of Napoleon's victories. A *cordon* or band, ascending in the same direction as the bas-reliefs, divides them, and bears inscriptions of the actions which

they represent. The designs of these bas-reliefs were furnished by Bergeret, and executed by thirty-one sculptors, including mademoiselle Charpentier.

Above the capital is a gallery which is approached by a winding staircase of one hundred and seventy-six steps. Upon the capital is the following inscription :

Monument élevé à la gloire de la grande armée,
Par Napoléon le Grand,
Commencé le xxv Août, 1806, terminé le xv Août, 1810,
Sous la direction
de D. V. Denon,
MM. J. B. Lepère et L. Gondoin, architectes.

The capital is surmounted by an acroterium, upon which formerly stood the statue of Napoleon, eleven feet in height and weighing five thousand one hundred and twelve pounds. The white flag now waves upon its summit. The platform upon which this sumptuous monument rests is of white marble, forming three steps, each four inches and a half in height. The iron railing which surrounds the column is four feet and a half in height, and encloses an area of one hundred and seventy-two square feet. Beyond the railing are twenty granite posts; those at the angles are surmounted by elegant lamps, twelve feet in height.

The execution of this column presented great difficulties, which were surmounted by means of several ingenious processes. The nucleus of the column being of stone, and its covering of bronze, it became necessary to calculate and prevent two opposite effects; namely, the splitting of the circular masses of stone on the one hand, and the

dilatation of the plates of metal on the other. The first inconvenience was obviated, by great care in the cutting, finishing, and position of blocks of the finest hard stone that could be procured; and that nothing might be apprehended from the second, and all influence of the atmosphere might be removed, it was necessary that the plates should neither be soldered together, nor fixed in any way into the stone. With this view, on each of the ninety-eight layers of stone which compose the column, were reserved twelve projecting bodies, in the form of *sabots*, to which the bas-reliefs are hooked; and thus by the play left to the hooks, and the detachment of the bas-reliefs, every accident is prevented. Thus adjusted they fit exactly to the shaft and to each other, without the joinings being apparent. A considerable obstacle presented itself from the juxta-position of the bas-reliefs: this was overcome by means of a machine consisting of timber cylinders of the same diameter as the pillar. These were divided into two parts, moveable upon an axletree; the one placed vertically and the other horizontally. One of the plates was placed on each of these, and then, by a counterpoising effect, the two parts of the cylinder were brought together or separated, as required, till the plates were adjusted properly and cemented. The total expense of this sumptuous monument was 1,500,000 fr. (63,000*l*.) From its vast mass and happy position, this column produces an astonishing effect, when seen from the boulevard or the garden of the Tuileries; and on examining the details, it appears to be a rich and noble monument; although, on account of the

imperfect manner in which the bronze was made, and part of the copper given out having been purloined, it will ever be of a bad colour and have a dull appearance. The view of Paris and its environs from the gallery of the column is delightful. To obtain admission into the interior, application must be made personally at the *Direction des Travaux des Monumens publics*, No. 29, rue de l'Université, or by letter addressed to *Monsieur le Directeur*. The office is open every day from 11 to 4. In summer the column may be ascended from 9 in the morning till 6 in the evening; in winter from 12 till 4.

Place Royale.

This Place was formed upon part of the ground occupied by the celebrated palais des Tournelles, constructed under Charles V. At a tournament held in this palace in 1559, in honour of the marriage of Elizabeth, daughter of Henry II, with Philip II of Spain, the count de Montgomery broke a lance against Henry's helmet, and the king received a wound in the eye which he survived only eleven days. Catherine de Medicis, his Queen, abandoned the palais des Tournelles, and, in 1565, ordered it to be demolished. The inner court was then converted into a horse-market, and continued to be devoted to that purpose till 1604, when Henry IV began the construction of the Place Royale. It was in the remains of the palais des Tournelles that Henry IV established the first manufactory of gold and silver stuffs ever known in Paris. That side of the Place which is parallel

to the rue St. Antoine, was built at the king's expense, and afterwards sold. The rest of the ground was sold to builders upon condition of their erecting pavilions similar to those built by the king: the works were terminated in 1612, and the same year, Mary de Medicis gave a magnificent tournament there, on account of the double alliance contracted between France and Spain. This Place, surrounded by thirty-five pavilions, is a perfect square of four hundred and thirty-two feet. On the ground-floor are piazzas open to the public. The pavilions are built of stone and brick, with very lofty roofs, covered with slate. The piazzas are decorated with pilasters without entablature or cornice; and above them rise two stories, besides the apartments formed in the roof. Two pavilions are much higher than the others, and have larger roofs. That towards the *rue Royale* was called *le pavillon du Roi*, the other *le pavillon de la Reine*. They are both decorated with Doric pilasters, crowned by an entablature. In 1639, cardinal Richelieu caused an equestrian statue of Louis XIII to be erected in the centre. This statue was destroyed in September 1792, and the Place afterwards took the name of *Place des Vosges*. In 1685, the centre of the Place Royale was enclosed with an iron railing, which leaves a broad street round it. It cost 35,000 francs, and the expense was defrayed by the proprietors of the houses forming the square, which were then considered as the largest and finest in the capital. The Place Royale was at that period the general resort of the fashionable world. At present this part of the town is

any thing but brilliant. Within a few years the Place has been embellished by two rows of trees. In the centre, a beautiful fountain was constructed under Napoleon, consisting of an octagonal basin, into which the water, after playing to a considerable height, fell in the form of a wheat-sheaf. Since the restoration the fountain has been destroyed, and a new statue of Louis XIII, by Dupaty, is now erecting upon its site. In the centre of four grassplots, corresponding to the angles of the pedestal, four fountains are to be formed.

Place des Victoires.

This Place was formed in 1685, by order of Marshal François d'Aubusson, Duke de la Feuillade, who determined to erect a statue in its centre in honour of Louis XIV. The city of Paris concurred in the purchase of the houses and gardens which previously occupied the site, and its construction was commenced by the architect Prédot, after the designs of Jules François Mansart. Its form is the segment of a circle, whose diameter is two hundred and forty feet. The style of architecture of the surrounding houses is uniform, consisting of a range of Ionic pilasters, resting upon a basement of arcades. In the centre, upon a marble pedestal, was a magnificent pedestrian statue, in gilt lead, of Louis XIV, in his coronation robes, treading a Cerberus beneath his feet and crowned by Victory. At the angles of the pedestal, four bronze figures of slaves, in chains, represented the power of the monarch and the success of his arms. A few days before the *Fête*

de la Federation (July 14, 1790), the slaves at the angles were removed to the court of the Louvre, from whence they were afterwards transported to the Hôtel des Invalides.* The statue was destroyed on the 10th of August, 1792, and the place took the name of *Place des Victoires Nationales*. In 1806, a colossal naked statue, cast in bronze by Remond, after the designs of Dejoux, was erected in honour of Gen. Desaix. The indecency of this figure induced the government to remove it previous to the restoration, and at that period it was destroyed. Upon the second return of the king (in 1815,) it was decided that a marble equestrian statue of Louis XIV should be erected in the Place des Victoires, and M. Bosio, a member of the Institute, was charged to prepare a model. When the latter was nearly completed, an ordinance of the King, dated April 14, 1819, decreed that the monument should be executed in bronze. The pedestal, formed of five immense blocks of Carrara marble, was erected after the designs and under the direction of Alavoine. This statue, which is fourteen feet in height, exclusive of the pedestal, was cast in three parts, under the direction of M. Carbonneaux; after the model of M. Bosio, and dedicated on the 25th of August, 1822. The monarch, in the habit of the Roman emperors, and crowned with laurel, holds in his left hand the bridle of his prancing charger, and in his right a truncheon. The king's countenance is expressive of dignity, and the costume is happily chosen to convey the idea of power. The horse

* See page 227.

is rather heavy, but is well made and full of spirit. The entire mass, which weighs nearly sixteen thousand pounds, is merely supported by the hinder legs and tail of the horse. The pedestal is decorated with two bas-reliefs, representing the passage of the Rhine by Louis XIV, in 1672, and that monarch upon his throne, distributing military decorations. On one end is the inscription, LUDOVICO MAGNO; and on the other, LUDOVICUS, XVIII ATAVO SUO. It will shortly be surrounded by palisades.

Place du Carrousel.

See page 136.

Place Louis XV.

It is difficult to conceive how a spot so advantageously situated as that which forms this Place should have remained so long neglected. It was, till the reign of Louis XV, a vast, unoccupied, irregular space which, lying between the garden of the Tuileries and the Champs Elysées, was detrimental to the beauty of both. After the peace of Aix-la-Chapelle, the city of Paris determined upon the erection of a statue to Louis XV, *le Bien Aimé*. For this purpose the king presented to the municipality the vacant spot above mentioned, between the garden of the Tuileries and the Champs Elysées. Upon this spot the Place Louis XV was commenced in 1763, after the designs of Gabriel, but was not completely finished till 1772. Its length from north to south, is seven hundred and

fifty feet, and from east to west five hundred and twenty-eight. The plan, which is octagonal, is marked out by fossés, seventy-two feet in breadth by fourteen in depth, surrounded with balustrades, and terminated by eight pavilions, decorated with garlands, and destined to be surmounted by allegorical statues. Along the balustrades are footpaths ascended by steps. The four pavilions on the western side are occupied by keepers and water carriers of the Champs Elysées. In the centre between the fossés are four grass-plats bounded with granite posts. Instead of forming an interruption between the Tuileries and the Champs Elysées, the Place Louis XV seems to prolong the dependencies of the palace. The principal beauty of the Place is derived from the objects which surround it. The terraces of the garden of the Tuileries bound it on the east. The Champs Elysées lie on the west. On the north are seen two spacious and magnificent edifices, which, divided by the rue Royale, afford a view of the unfinished church de la Madeleine, and to the south are the pont Louis XVI, and the chamber of deputies. Along the left bank of the Seine are seen a line of magnificent edifices, and beyond the chamber of deputies appears the splendid dome of the Invalides.

At the entrance of the Champs Elysées are two lofty pedestals surmounted by groups in marble, by Coustou junior, each representing a restive horse checked by a groom. These groups correspond with two others at the western entrance of the garden of the Tuileries, but in execution are far superior to them. The former were

brought to Paris from the watering place at Marly, in 1794.

The two edifices on the north side are each two hundred and eighty-eight feet in length; and the rue Royale, which separates them, is ninety feet wide. The fronts are terminated by two projecting pavilions, between which, on the ground-floor, is a gallery formed by arcades, ornamented with vermiculated rustics. From this basement rise twelve Corinthian columns, surmounted by an entablature and a balustrade. The basement of each pavilion supports four columns of the same order, crowned by a pediment, above which rises a cluster of armour. At the first story is a second gallery behind the columns. The tympanums of the pediments are adorned with bas-reliefs. The pavilions are likewise ornamented with niches, medallions and consoles. These structures were erected by Potain, after the designs of Gabriel. The aim of the architect seems to have been to rival the production of Perrault in the colonnade of the Louvre. The coupling of the columns, which is considered the chief defect in Perrault's plan, is certainly avoided in that of Gabriel; but still connoisseurs in general give the palm to the former. The building nearest to the garden of the Tuileries was formerly occupied as the *garde-meuble de la couronne*,* and contained an immense number of valuable and curious objects. Under Napoleon, it was appropriated to the residence and offices of the minister of the marine and colonies, who still dwells in it. Upon the summit

* For *Garde-Meuble*, see page 272.

of the roof a telegraph has been erected to correspond with Brest. The building on the opposite side of the rue Royale is inhabited by private families.

The equestrian statue of Louis XV, which was cast in bronze by Gor, after a model by Bouchardon, was destroyed on the 12th of August, 1792.* At that period the Place was called *place de la Revolution*. In 1800, upon a decree being issued for the erection of a departmental column in the centre, it assumed the name of *place de la Concorde*. In 1814, the name Place Louis XV was restored. On the 10th of January, 1816, Louis XVIII issued an ordinance for re-erecting the statue of Louis XV.

The events that have rendered this spot famous are so identified with its history, that we present them to our readers in the following chronological order :

May 30, 1770.—During the rejoicings at the marriage of the Dauphin (afterwards Louis XVI), a fatal accident occurred, which caused the death of three thousand persons, who, after a discharge of fire-works, rushed towards the rue Royale, where, unfortunately,

* Considerable difficulty was found in forcing this statue from the pedestal; a foot of the horse still remained in the socket, upon which a wit observed, "*Royalty has yet one foot in the stirrup.*" This statue was succeeded by a monstrous figure of Liberty, in plaster. At its feet were murdered, from the 21st of January, 1793, to the 3rd of May, 1795, more than two thousand eight hundred persons of both sexes and all ages. Every party and every faction, by turns, conducted others and were themselves conducted to the scaffold erected on this Place.

an opening had been made in the ground, and the materials for several unfinished houses lay scattered in the street.

July 12, 1789.—Prince Lambesc, who was stationed here with his regiment to prevent the assembly of the mob, was pursuing an individual near the gate of the Tuileries, when the latter was thrown down by the Prince's horse. This spread alarm throughout all Paris, and was the signal for the attack upon the Bastile.

July 13.—The garde-meuble was broken open, and two pieces of cannon, many muskets, ancient armour, and other valuable articles, carried off.

Aug. 9, 1792.—A patrol, called the royalists, was unexpectedly attacked here in the night. The Abbé Bonnyn de Boven, who was at their head, escaped into a neighbouring house; but, seeing his comrades engaged, precipitated himself from the first floor upon the bayonets of the assassins, who cut off his head on a post, the famous Mademoiselle Throuenne holding his legs. M. Lulan, journalist, met with the same fate.

Sept. 17.—A great number of articles were stolen from the garde-meuble.

The National Convention celebrated a *fête* upon this place for the liberty of Savoy.

Jan. 21, 1793.—Louis XVI suffered death on this place, where the following persons also subsequently perished by the guillotine:—*July 17.* Charlotte Corday.—*Oct. 2.* The deputy Brissot and twenty of his colleagues.—*Oct. 16.* Marie Antoinette, consort of Louis XVI.—*Nov. 14.* Louis Philippe Joseph, Duke of Orleans.—*March 25, 1794.* The faction called the Hebertists, Maratists, and Orleanists, to the number of nineteen, including Hebert.—*April 8.* The faction called the Dantonists, including Danton, Camille-Desmoulins, Herault de Séchelles, Fabre d'Églantine, etc.—*April 16.* The faction called the Atheists, composed of Bishop Gobel, Chaumette (*procureur* of the Commune), Anacharsis-Cloutz (a Prussian and deputy), the

wife of Camille Desmoulins, of Hebert, etc.—*May 12.* Elisabeth Philippine Marie Helene of France, sister of Louis XVI.—*July 28.* Robespierre and his brother, Dumas, mayor of Paris and Commander of the National Guards, St. Just, and Couthon, all members of the Committee of Public Safety, and several others.—*July 29.* Seventy members of the Commune of Paris.—*July 30.* Twelve other members of the Commune.

To the shame of the French people, a monument, called a *montagne*, was raised on the Place Louis XV, in honour of Marat.

April 10, 1814.—The Russian, Prussian, and Austrian armies were reviewed, and *Te Deum*, according to the Greek ritual, was sung, for the triumph of the Allies and the restoration of the Bourbons, at an altar raised in the middle of the Place, while a salute of one hundred guns was fired. The Parisian National Guards were all under arms.

Place du Palais Royal.

See page 164.

Place du Châtelet,

At the foot of the Pont au Change.

Upon the site of this Place, which is a square of one hundred and twenty feet, stood an ancient building called the Chatelet, consisting of a court of justice and a prison. The court was suppressed at the revolution, and the building was taken down in 1802. Previous to this period, the rue St. Denis was approached from the quay by a dark narrow passage, above which were some old towers. This demolition was of great advantage to the neighbourhood, as, instead of narrow unwholesome

alleys, an open airy place has been formed, to which the name of the old building has been given. In the centre is an elegant fountain, called *la Fontaine du Palmier*, or *la Colonne du Chatelet*, erected in 1808, after the designs of M. Bralle. It consists of a circular basin twenty feet in diameter, with a pedestal and column in the centre, fifty-eight feet in elevation. The shaft of the latter represents the trunk of a palm-tree, and the capital the branches. Upon the pedestal are four fine statues, by Boizot, representing Justice, Strength, Prudence and Vigilance, which join hands and encircle the column. The shaft is divided by bands of bronze gilt, bearing the names of the principal victories gained by Napoleon. At the angles of the pedestal are cornucopiæ terminated by fishes heads, from which the water issues. Two sides of the pedestal are ornamented with eagles encircled by large crowns of laurel in relief. Above the capital are heads representing the Winds, and in the centre a globe, which supports a gilt statue of Victory holding forth a crown of laurel in each hand. The chamber of Notaries occupy the house N^o 1, upon the Place du Châtelet, where houses and other real property are sold by auction. Goods seized by warrants issued by magistrates are sold by auction in the open Place, on Wednesdays and Saturdays.

Place Dauphine.

This Place, which opens upon the Pont Neuf, was formed in 1608, and received its name in honour of the birth of the Dauphin, afterwards

Louis XIII. Its form is that of an acute triangle, and the houses which surround it are irregularly built of stone and brick. In the centre is a fountain, after the designs of Percier, erected, in 1802, to the memory of general Desaix, who fell at the battle of Marengo. It is composed of a cippus, surmounted by the general's bust, which is crowned by France. The Po and the Nile, with their attributes, are represented upon a circular bas-relief. Two figures of Fame are engraving upon escutcheons, the one, THEBES and the PYRAMIDES, the other, KEHL and MARENGO. Upon the pedestal, the name of the hero appears in letters of gold, encircled by a garland of oak, and below are inscribed what are said to have been his last words, but which were not uttered by him, as he never spoke after he received the fatal shot:—"*Allez dire au premier consul que je meurs avec le regret de n'avoir pas assez fait pour vivre dans la postérité.*"

A military trophy is placed behind the pedestal, and upon its base are two inscriptions, besides a list of the names of more than six hundred persons who subscribed for the erection of the monument. On account of the continual splashing of the water the names are already nearly illegible. The water flows into a circular basin from four lions' heads, in bronze, fixed in the pedestal.

Place de Grève.

The word *grève* means a *strand* or *shore*. The principal ornament of this Place is the Hôtel de Ville; towards the south it is open to the quay.

The Place de Grève has long been the spot where criminals are executed. The punishment of death is rare in Paris, and the only mode of inflicting it, now allowed by the laws of France, is by the guillotine. During the revolution hundreds of innocent victims were sacrificed here. At that period the guillotine was erected in the centre of the Place; it is now put up near the foot-path which extends along the parapet of the quay. Allusion is made to this celebrated spot in Prior's humorous song of the thief and cordelier, which begins—

Who has e'er been at Paris must needs know the *Grève*,
The fatal retreat of the unfortunate brave.

Persons desirous of seeing the guillotine without witnessing an execution, may do so by writing to M. Henri, N^o. 31, rue des Marais, stating what day and hour will be agreeable to them. M. Henri will then give orders for the fatal instrument to be put up in one of the courts of a house, N^o 13, rue du Pont aux Choux. The fee required is twelve francs, but the party may consist of any number of persons.

Place du Palais de Justice,

See page 213.

Place St. Sulpice.

When Servandoni constructed the portico of the church of St. Sulpice, it was his intention to open an area or place in its front, and to construct two fountains upon the same axis as the towers of the

church. The Place was begun in 1754, about twelve years after the portico was finished, but the fountains were never executed. A superb building for a seminary, recently erected, completes the regularity of the Place St. Sulpice. Bonaparte determined that a fountain should be built in this Place, and M. Destournelles was charged to furnish the designs. It stood in the centre of the spacious area, and consisted of a square basin elevated upon three steps, from the centre of which rose a quadrangular pedestal surmounted by a frieze and pediments. The four fronts presented allegorical bas-reliefs, in marble, of Peace, the Arts and Sciences, Commerce, and Agriculture, by Espercieux. The water flowed on the eastern and western sides through portions of vases into shells, where it was divided into six small streams, which fell into two square basins placed one above the other, and from these it passed through portions of vases into four smaller basins, upon a level with the uppermost step. This fountain was originally called *fontaine de la Paix*, from having been begun at the time of the conclusion of the peace of Amiens. It has lately been removed to the Marché St. Germain, and it is intended to erect a grander one upon its site.

*Place de la Bastille,
Boulevard St. Antoine.*

The Bastille, so celebrated in the history of France, was attacked and captured by a revolutionary mob on the 14th of July, 1789. In May and June of the following year it was demolished,

in pursuance of a decree of the National Assembly; and part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for boats passing through the new canal. In the centre of the Place, the construction of a fountain was begun by order of Bonaparte, the preparatory works of which have been continued since the restoration, but it is not certain whether the original plan will be adhered to. According to the design presented to Bonaparte, by Denon, a semicircular arch over the canal St. Martin was to bear a bronze elephant more than seventy-two feet high, including the tower or throne supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was to measure six feet in diameter, and in one of them was to be a winding staircase leading to the tower. A full-sized plaster-model of this stupendous animal, as well as of twenty-four bas-reliefs intended to adorn the pedestal, may be seen in a shed near the spot. Tickets of admission are obtained by applying personally of the *Direction des Travaux des Monumens publics*, No 29, rue de l'Université, or by letter addressed to *M. le Directeur*.

Place de l'Ecole,

Northern extremity of the Pont Neuf.

A celebrated school attached to the church of St. Germain l'Auxerrois existed on or near this spot at a very remote period. The school was in a flourishing state under Charlemagne, but the

ground it occupied having become necessary as a quay (*quai de l'Ecole*) for unloading boats, and the university being established upon the montagne St. Geneviève, studies were discontinued at St. Germain l'Auxerrois. This Place, which opens upon the quai de l'Ecole, seems to have been formed about 1607, in which year the chapter of St. Germain l'Auxerrois ceded part of the ground upon which the school stood for the construction of a cistern. The only ornament of the place de l'Ecole is a fountain built in 1806. It presents a circular basin with a square pedestal, surmounted by a highly ornamented vase rising out of the centre. In the basement of the pedestal are four lions' heads, in bronze, from which the water issues. The vase is ornamented with bas-reliefs, representing on one side two sea-gods, and on the other a Triton. The handles are terminated by panthers' heads.

Place, or Parvis, de Notre Dame,

See page 70.

Place Beauveau.

This Place forms a semicircle, the diameter of which is in a line with the rue du faubourg St. Honoré. The central building of the Place is the Hôtel Beauveau, in front of which the Avenue de Marigny extends to the Champs Elysées. The other buildings are handsome private houses.

TRIUMPHAL ARCHES.

*Porte St. Denis.**

This triumphal arch, which stands upon the site of the Porte St. Denis built under Charles IX, was erected by the city of Paris in 1672, after the designs of Blondel, to perpetuate the rapid victories of Louis XIV, who, in the space of two months, subjected forty towns and three provinces to his dominion. It stands upon the boulevard, at the extremity of the rue St. Denis. It is seventy-two feet in height; the principal arch is twenty-five feet wide, and forty-three in height, and in the *piedroits* are two arches, five feet in width by ten in height. Over the lateral arches are pyramids in relief, which rise to the entablature, and are surmounted by globes bearing *fleurs de lis* and crowns.

Towards the city, one bas-relief represents Holland, under the colossal figure of a terrified woman, sitting upon a dead lion, who holds in one paw a broken sword, and in the other an inverted quiver of broken arrows. On the other appears the Rhine, in the person of a vigorous man, smitten with astonishment, leaning upon a rudder and holding a cornucopia. On the side towards

* At a very early period Paris became a fortified town, and continued to be so till the reign of Louis XIV, when the walls and gates were demolished. Upon that monarch erecting triumphal arches on or near the spot where some of the gates stood, the name *porte* (gate) was retained.

the faubourg, the pyramids rest upon lions *cou-chans*. The military trophies which ornament the four pyramids are of exquisite workmanship. Above the arch is a bas-relief, representing Louis XIV on horseback, crossing the Rhine; on the frieze, in bronze letters, is LUDOVICO MAGNO.* The bas-relief of the opposite side represents the taking of Maestricht. In the spandrils of the arch are figures of Fame. Upon tablets placed under the pedestals of the pyramids are four inscriptions by Blondel, which show that he was a classical scholar as well as a skilful architect.† Girardon was at first charged with the sculpture, but being called to Versailles, it was executed by Michael Anguier. This monument, which is considered one of the finest works of the age of Louis XIV, both for the harmony of its proportions and the admirable execution of its parts, was in such a state of decay at the beginning of the present century, as to threaten total ruin. Its repair was undertaken, and ably executed by Cellerier, in 1807.

The kings and queens of France always make their public entry into Paris by the *Porte St. Denis*.

The first woman hung in France was executed at the ancient gate.

* It is worthy of remark that this inscription, which was effaced at the revolution, was restored by order of Bonaparte a short time before his fall.

† These inscriptions were effaced during the revolution, in consequence of their being insulting to Holland, but were restored in 1807, when the arch was repaired.

Porte St. Martin.

This triumphal arch was built in 1674, after the designs of Pierre Bullet, a pupil of Blondel, architect of the Porte St. Denis. It is fifty-four feet wide, by an elevation of fifty-four feet, including the attic, the height of which is eleven feet. It is pierced by three arches; that in the centre is fifteen feet wide by thirty in elevation; the lateral arches are eight in width by sixteen in height. The edifice is wrought in vermiculated rustics, as high as the entablature, which is surmounted by an attic bearing an inscription on each side. In the spaces between the imposts and the entablature are bas-reliefs, by Desjardins, Marsy, le Hongre, and Legros, relating to the conquests of Louis XIV. Those towards the city represent the taking of Besançon and the triple alliance; those towards the faubourg are the taking of Limbourg and the defeat of the Germans. Between the consoles of the entablature are various attributes of the military art; and in the centre is the sun, which Louis XIV took for his emblem. Though the Porte St. Martin is inferior in richness to that of St. Denis, it does not yield to it in harmony of proportions or purity of execution. The entablature is justly admired; in 1819 and 1820 this arch was repaired.

Arc de Triomphe, Place du Carrousel,

See page 137.

Arc de Triomphe de l'Étoile.

This unfinished monument stands in a spacious circular area without the barrier de l'Etoile. It was begun at the expense of the city of Paris in 1806, to commemorate Napoleon's triumph over Russia, and his alliance with the Emperor Alexander at Tilsit. It was continued in 1810 to commemorate, first, his conquest of Austria, and then his alliance with the Austrian Imperial House. The designs of it were by Chalgrin, and the first stone was laid August 15, 1806. The difficulty in obtaining a solid foundation for the immense weight of this monument retarded its progress, and incurred great expense. According to the plan, it would have been one hundred and thirty-three feet in height. Its breadth is one hundred and thirty-eight feet, and its thickness sixty-eight. The arch would have been eighty-seven feet high, its breadth is forty-five. Two transversal arches, already finished, form an opening which intersects that of the principal arch. They are twenty-six feet wide and fifty in elevation. This monument is of the most beautiful fresh water limestone from Chateau Landon. Eight years continual labour were devoted to it, and it was to have been adorned with military trophies, inscriptions and bas-reliefs. In 1814 the works were discontinued and the scaffolding taken down; but in 1823, upon the final success of the French army in Spain, the king issued an ordinance for their immediate termination. When this monument is finished it will form one of the most

majestic ornaments of Paris. The arch itself will be more gigantic than any one of the kind hitherto erected, and nothing can be more commanding than the situation in which it is placed, or more magnificent than the view of which it forms a part.

Upon the entry of the Empress Maria Louisa into Paris, on the first of April 1810, an immense frame was constructed and covered with painted canvass, to represent the arch in its full dimensions and splendour.

COURTS.

The number of courts in Paris is considerable, but there are few whose past or present state entitles them to notice.

The *Cour des Miracles*, which has its entrance in the rue Neuve St. Sauveur, was celebrated in the seventeenth century, in consequence of being the receptacle of beggars and thieves, who upon returning to this haunt, laid aside the costume of the part which they played in public. The blind received their sight, the lame walked, and the maimed were made whole.

The *Cour Batave*, No. 24, rue St. Denis, was so called, because it was erected by a company of Dutch merchants in 1791, upon the site of a church dedicated to St. Sepulchre, and some other buildings. The principal court, which has the form of a parallelogram, was formerly surrounded with porticoes and a covered gallery bordered with shops. The front, towards the rue St. Denis,

is one hundred and sixty-eight feet in length, and is decorated on the ground-floor with seven arcades, separated by small columns of the Ionic order; a single balcony embraces the whole of the first story. The same style of architecture prevails in front of a covered gallery round the court, and under the entrance. Above rise three stories crowned by a Doric cornice. From the centre of the front rises a small tower with a clock surmounted by Mercury, the god of commerce. The elegance of this court is much diminished in consequence of the porticoes having been filled up with shops. At the bottom of the second court was a fountain, which has been removed. Several allegorical figures, in bas-relief, in the arcades, and various ornaments on the frieze of the entablature, add to the decoration of the edifice. To the right of the second court is a third, surrounded by regular buildings, in a new and appropriate style of decoration. This structure cost more than 1,800,000 fr. and if the revolution had not prevented the complete execution of the plan it would have formed a magnificent monument. The buildings were executed under the direction of Sobre and Happe.

PASSAGES.

The confluence of strangers in the galleries of the Palais Royal induced several proprietors of houses in Paris, to construct passages skirted with shops, similar to the Burlington Arcade, in Piccadilly. The speculation has proved advantageous.

Those most entitled to notice are the Passage Vivienne, the Passage de Choiseul, the Galerie Foy, the Passage Vero-Dodat, the Passage Violet, the Passage Mazarin, the Passage des Petits Champs, the Passage du Commerce, the Passage du Trocadero, the Passage des Panoramas, the Passage Delorme, the Passage d'Artois, the two Passages de l'Opera, the Passage Feydeau, the Passage du Caire, the Passage Dauphine, the Passage du Pont Neuf, and the Passage Montesquieu. In most of them the shops contain an assortment of fashionable and elegant articles.

CHAPTER XII.

MANUFACTORIES, MARKETS, AND SLAUGHTER-HOUSES.

ROYAL MANUFACTORIES.

The French revolution, and the subsequently unsettled state of Europe for a series of years, operated nowhere more than in France to arrest the progress of the useful arts. Torn from their occupation and home, many artists were compelled to serve in the army, and were thus ultimately lost to their respective professions; yet such is the ingenuity, skill, and activity of the people, that they still excel in many arts, and are making rapid progress towards perfection. As an instance of this statement, we shall notice the spinning of cotton by machinery, which has not been introduced into France more than thirty years, but which has become one of the most important branches of the national industry. The present establishments furnish an annual supply of twenty-five million pounds of cotton thread for the manufacture of white and printed calicos and hosiery. Manufactories of cotton thread exist in all parts of France, and 250,000 workmen are said to be employed in this trade.

There are in Paris four Royal manufactories,*

* For Royal Manufactory of Porcelain at Sèvres, see *Environs of Paris*.

one of tapestry, another of carpets, a third of looking-glasses, and a fourth of snuff. The productions of the three former were originally destined exclusively for the royal palaces. These establishments present nothing remarkable in point of architecture, as they merely consist of workshops built at different periods, without any fixed plan, but which nevertheless contain every thing required for utility and convenience. Paris, never having been a manufacturing city, contains but few private manufactories upon a large scale. After the royal manufactories, however, we shall point out such as seem entitled to notice.

Manufacture Royale des Gobelins
(Tapestry-Manufactory),

Rue Mouffetard, near the Jardin des Plantes.

From the fourteenth century dyers of wool have been established in the faubourg St. Marcel, upon the Bièvre, the water of that river being accounted favourable to the process of dyeing. One of them, named Jean Gobelin, who lived in 1450, amassed considerable wealth, and possessed much property upon the banks of that stream. His descendants continued to labour with success; but having become very rich, renounced the profession of dyers, and filled various offices in the magistracy, the treasury and the army. To the Gobelin family succeeded Messrs. Canaye, who did not confine themselves to the dyeing of wool, but began to manufacture tapestry, which until that period had been confined to Flanders. About 1655 they were succeeded by a Dutchman named

Glucq, and a workman named Jean Liansen, who excelled in the art. The establishment prospering, Louis XIV, at the suggestion of Colbert, determined to form it into a royal manufactory. For that purpose all the houses and gardens which at present form the site of the establishment were purchased in 1662. Skilful artists were attached to the manufactory, and, in 1667, the celebrated Lebrun was appointed director. That great master painted the famous series of the battles of Alexander, in order that they might be copied in tapestry, and these still remain the finest productions of the establishment, although there are several very fine modern pieces in one of the galleries. Several rooms or galleries are ornamented with figures in plaster, pictures, and ancient and modern tapestry. The work-rooms are seven in number, and contain pieces of tapestry in different states of forwardness. In the work called the *basse lisse*,* the loom is placed horizontally like that of the weaver; in the *haute lisse* the warp is vertical and the workman has his frame before him. Being placed behind the canvass on which he is employed, his back is turned towards the model, to which he occasionally refers, in order to compare the colour of his yarn with that part of the picture he is copying. The reputation of this manufactory is spread over all Europe. By ingenious processes, the workmen express, with the greatest truth, not only the design of the most celebrated pictures, but also the brightness of their colours, and the regular gradation of their shades,

* The *basse lisse* is now abandoned.

so that the tapestry has the effect of the most finished painting. It requires occasionally the labour of from two to six years to finish a single piece of tapestry, the cost of which often amounts to 18,000 francs, and even at this rate the workmen, who are about one hundred in number, are very inadequately paid. The price of the different articles is regulated less by the size than the beauty or difficulty of the work.

The manufactory being supported at the expense of the government, no article can be purchased here without a royal order.

Connected with the manufactory is an establishment for dyeing wool, directed by an able chemist, where an infinite number of shades, mostly unknown in trade, are dyed for the tapestry. Wool is exclusively used, to render the colours more permanent. There is also a drawing-school, in which the principles of the art are taught, and an annual course of lectures is delivered upon chemistry as applicable to dyeing.

At Beauvais there is a rival establishment of tapestry which has acquired a considerable reputation.

On the octave of the Fête Dieu the galleries and court of the manufactory are hung with tapestry, and the public are admitted from noon till six o'clock.

To this establishment has been annexed the celebrated carpet manufactory, which was created a royal establishment in 1604, by Marie de Medicis, in favour of Pierre Dupont, who invented the process for finishing the carpets, and who was placed at its head with the title of director. The work-

shops were at first established at the Louvre, but by command of Louis XIII, they were transferred in 1615 to a house in Chaillot, called *la Savonnerie*, because *savon* (soap) had been formerly made there. It received a new organization in 1663, under the administration of Colbert, but fell afterwards into a languishing state, and was nearly abandoned, when, in 1713, the duke d'Antin, director of the royal edifices and manufactories, repaired the buildings and restored the activity of the manufactory. Here it remained till 1826, when it was annexed to the tapestry manufactory of the Gobelins. This is the only establishment in France in which carpets are made in imitation of those of Persia. The pieces manufactured here are placed perpendicularly like the tapestry *de haute lisse*; but with this difference, that in the latter the workman is placed on the *wrong* side, whilst in the former he has before him the *right*, as in tapestry *de basse lisse*. The carpets of this manufactory are, in correctness and elegance of design, and in the brightness of their colours, much superior to those brought from the East, and, from a different method of working, possess a richer velvet gloss and brighter and more durable hues, particularly in flowers, than the productions in tapestry can boast. It is impossible to set any price upon them, as none are allowed to be sold; and there are small carpets of which the manufacturing costs 40,000 francs. The largest carpet ever made is probably that manufactured at *la Savonnerie*, for the gallery of the Louvre: it consists of seventy-two pieces, forming altogether a length of more than thirteen hundred feet.

For admission, strangers must apply by letter, post paid, to M. le Vicomte de la Rochefoucauld, directeur des Beaux Arts, No. 121, rue de Grenelle, faubourg St. Germain.

Manufacture Royale des Glaces

(Plate-Glass-Manufactory),

No. 24, rue de Reuilly, Faubourg St. Antoine.

The art of manufacturing mirrors was introduced into France by Eustache Grandmont and Jean Antoine d'Anthonneuil, to whom a patent was granted, dated Aug. 1, 1634. In March 1640, the patent was ceded to Raphael de la Planche, treasurer-general of the royal edifices. The undertaking being merely a financial speculation, continued in a languishing state till 1666, when Colbert created it a royal manufactory, and erected the spacious premises which it at present occupies. Previous to the formation of this establishment, the finest mirrors possessed by France were brought from Venice; but in a short time the glasses of Paris greatly excelled those of Venetian manufacture in size and beauty. All the glass employed in the formation of mirrors was *blown* until 1559, when a Frenchman, named Thevart, discovered the art of *casting* it; which process was carried to a high degree of perfection in 1688 by M. Lucas de Nehon. The art of polishing the glass was invented by Riviere Dufresné, to whom, as a reward for his discovery, a patent was granted, which he afterwards sold to the manufactory.

The glass is cast at Tourlaville, near Cherbourg, and at St. Gobin, an ancient chateau near La Fere, from whence it is sent in a rough state to Chogny, a distance of three leagues, where there is a water-machine for polishing it, which is of a power equal to that of five hundred men. It is afterwards sent to Paris to be silvered. There are upwards of seven hundred workmen here, and two thousand at St. Gobin.* During the revolution, mirrors to the amount of 14 millions of francs were accumulated upon these premises. Glasses are made from 5 francs to 12,000, and at present there is one valued at 12,491 francs, exclusive of the silvering, which costs about 12 per cent. In the reign of Louis XIV the largest glasses made here were forty-eight inches square; they are now made one hundred and twenty inches in height by eighty in breadth. The last large glass finished was sent to the seat of the duchess of Berry at Rosny. It was one hundred and thirteen inches in height by eighty in breadth, and cost 16,000 francs. A list of the price of the glasses of different dimensions may be bought for 3 francs of the *Concierge*, at the manufactory.

This establishment may be visited every day, except Sundays and festivals.

* Strangers who visit the manufactory at St. Gobin may see a copper table weighing 22,000 lbs., moved upon cast-iron wheels. Upon this table the glasses are cast. The cylinder, by which they are smoothed, is also of copper, and weighs 1,100 lbs.

Manufacture Royale des Tabacs,
No. 29, quai des Invalides.

The French government have the exclusive right of manufacturing snuff for a fixed term of years. The law which gives them this privilege would have expired in 1826, but in the session of 1824 it was extended to 1830. The number of workmen employed is about five hundred. The snuff is sold in Paris at two hundred and forty shops called *bureaux*.

PRIVATE MANUFACTORIES.

Manufacture des Tapis veloutés d'Aubusson (Velveted carpets), 3, rue des Vieilles Haudriettes.—These carpets are at a moderate price, and in quality nearly equal those of the Savonnerie.

Manufacture de Porcelaine of Pierre Tharaud, under the protection of His Royal Highness MONSIEUR. Although this manufactory is at Limoges, we give it a place here because an extensive depot is established at Paris, No. 19, rue Bergère, faubourg Montmartre, and the porcelain sold here has seldom been equalled in colour and transparency. Services are made to order in any form, and ornamented with armorial bearings, crests, etc., etc.

Manufacture de Porcelaine of Messrs. Dill and Guerard, 137, rue du Temple.—This manufactory may be reckoned among the first in Paris, and closely rivals that at Sèvres. It is well worth visiting.

Manufacture de Porcelaine of Messrs. Darte,

rue de la Roquette, and dépôt in the Palais Royal, Nos. 21, 22. This is also one of the first in Paris.

Manufacture de Faïence of Husson (successor of Olivier), 39, rue de la Roquette, faubourg St. Antoine.—This manufactory may be ranked amongst the first of the kind in Paris, and is worth visiting. Every kind of pottery is made here, and the proprietor is very successful in his imitation of Etruscan vases, both in the substance and colouring. He prepares also a composition which nearly approaches basalt in colour, weight, solidity, and sound. He also produces small *cariatides* of the same composition. Mr. H. is the manufacturer of a white cement used for houses and for the purpose of restoring mutilated statues, etc.; he has also invented a yellow colour, for painting in general, which never changes. Mr. H. has formed a handsome cabinet of minerals, which is shown to strangers.

Manufacture des Cristaux du Mont Cenis, dépôt, No. 11, boulevard Poissonnière.

Manufacture des Papiers Peints (painted hanging-paper), of Simon Junior, corner of rue Louis le Grand and the Boulevard des Italiens. It constantly employs two hundred journeymen and apprentices, who execute in paper, in the greatest perfection, all the ornaments of painting, sculpture, and architecture. This house undertakes the decoration of theatres and other public buildings, and exports a great quantity of paper to foreign countries, and particularly to England. Strangers are allowed to visit the manufactory.

Stereotype Manufactory of Didot, rue du Pont

de Lodi, and rue Jacob. This invention is a great improvement where large editions are wanted.

Gas Manufactories. See page 63.

MARKETS.

If temples and palaces, public squares and gardens, triumphal arches and monumental columns, contribute to the beauty of a city, there are other buildings which, although of a more humble architectural character, are among the most necessary and useful structures. In this class may be placed markets, public slaughter-houses and store-houses. For edifices of this description Paris is unequalled by any capital in Europe.

The first market-house in Paris was situated in the *cit *, near the street still called *rue du March  Palud*. A market, called *march  de l'Apport*, was afterwards held near the extremity of the rue St. Denis, till the reign of Louis VI, who transferred it to a piece of ground near the cemetery des Innocens, named *Champeaux* or *Petits Champs*. Philip Augustus established two other markets near the same spot, and they took the name of *halles*. Each class of dealers and every neighbouring town had its particular *halle*. Francis I caused all the *halles* to be rebuilt with pillars of stone opening into dirty galleries and obstructed with irregular stalls. The inconvenience of these places began to be felt in the last century, and within twenty years more than fifty millions of francs have been expended to construct in every part of Paris, and for every sort of provisions, commodious markets worthy of the capital.

In these various *halles* and markets the traveller

may not only become acquainted with the produce of the country but also with the manners of the lower classes in Paris: it is interesting too to notice the appearance of the peasants who come here in crowds to dispose of their commodities. The costume and looks of the female peasants, with their sunburnt complexions—their snow white and loosely flowing caps—and the tasteful arrangement of their dress, added to the sprightliness of their motions and gay contentment of their looks, form a pleasing *tout ensemble*.

*Marché des Innocens,**

Between the rue de la Feronnerie and the rue aux Fers.

On the spot where this market is held stood a tower, built at a remote period as a defence against the attacks of the Normans. This tower having been demolished in the tenth century, the ground was attached to the church des Innocens as a cemetery, and continued the principal burial-ground of Paris till 1784, when the remains were transferred to the catacombs,† and it was converted into a market-place. The soil was completely renewed, the ground paved, and, in 1813, a wooden gallery was erected.

In the centre of this market is a beautiful fountain, which stood originally at the angle formed by the rue St. Denis and the rue aux Fers. It was

* The French have two words for a market, namely, *Halle* and *Marché*. The former is properly a place where commodities are sold by wholesale, and the latter a common retail market for the necessities of life.

† See *Catacombs*.

erected in 1551, under the direction of Pierre Lescot, abbot of Cluny: the exquisite sculpture was by Jean Goujon. The decoration was divided into three parts, each composed of an arcade, accompanied by Corinthian pilasters surmounted by a pediment, and adorned with bas-reliefs representing Naiades. Two arcades were towards the rue aux Fers and one towards the rue St. Denis. Difficulties presented themselves in the formation of this fountain into a detached monument, as it required a fourth side to correspond with those wrought by the matchless hand of Goujon. The project to add a fourth front, proposed by M. Six, was entrusted for execution to Messrs. Poyet, Legrand and Molinos; and M. Pajou was charged with the bas-reliefs and figures. The lions of the basement and the other ornaments were executed jointly by Messrs. l'Huillier, Mezières and Daujon. This quadrilateral monument is crowned by a cupola, covered with copper, representing the scales of fish. The entire height is forty-two feet and a half. On each of the four sides is the inscription—*FONTIUM NYMPHIS*. The following distich, by Santeuil, placed upon the original fountain, was effaced at its removal, but restored in 1819:

QUOS DURO CERNIS SIMULATOS MARMORE FLUCTUS,
HUIUS NYMPHA LOCI CREDIDIT ESSE SUOS.

1689.

The *Marché des Innocens* is the largest market in Paris, and is generally called *la Halle*, by way of pre-eminence.

While silence reigns in other parts of Paris, and the artisan is still in the arms of sleep, six thousand peasants arrive at the *halle* every morning,

from ten leagues round, when the wholesale market opens and continues till nine or ten o'clock. Every thing is conducted with the greatest order. After that hour the retail market for fruit, flowers and vegetables, commences. Midnight or four o'clock in the morning is the best hour for seeing the curious spectacle this market affords. The *piliers* of the rue de la Tonnellerie are occupied by salesmen. The house in this street marked No. 3 is that in which Molière was born; his father, valet-de-chambre and upholsterer to Louis XIV, inhabited the shop which is now occupied by a salesman. In the front is a bust of that celebrated author, with the following inscription :

Jean Baptiste Pocquelin de Molière est né dans cette maison, en 1620.

The site of this market-place having been once the most celebrated burial-ground in Paris, the following appropriate inscription was proposed for it :

Quod loca flebilibus squalabant fœda sepulchris
Nunc præbent lantæ civibus ecce dapes ;
Hic pete quod rapidæ tibi det producere vitæ
Tempora, supremum sed méditare diem.

This spot, which once with loathsome graves was spread,
Now gives the neighbourhood its daily bread :
Here seek the food thy short-lived days may crave,
Remembering still the inevitable grave.

*Marché au Beurre, aux OËufs, et au
Fromage,*

*Carreau des Halles, between the rue de la Tonnellerie
and the Piliers des Potiers d'Étain.*

The country people who bring butter, cheese

and eggs, to Paris, being without a covered market-house, the attention of the government was excited, and a structure has recently been erected for their accommodation. It is of a triangular form, and built in the same manner as the other markets, except that the walls are carried to the roof. The entrances are formed by several iron gates, and the roof is supported by plain columns in the interior. On the longest side of the triangle is a cupola, beneath which is the *bureau de vente*. The interior of the cupola is ornamented with plaster busts of Henry IV, Louis XVIII, and the count d'Artois. This market opens daily at noon. The sales are as follows: Mondays; pound-butter of the environs, and eggs. Tuesdays; cheese. Wednesdays; butter of Issigny. Thursdays; butter of Gournay. Other days; butter of the environs, and eggs.

Marché au Poisson,

*Carreau des Halles, between the rue de la Tonnellerie
and the Piliers des Potiers d'Étain.*

Previous to the construction of this market, which is quite new, the venders of fish presented a disgusting appearance. They sat in the open area beneath immense red umbrellas, which in summer screened them from the sun and in the winter sheltered them from the cold. The market-house is in the form of a parallelogram, and differs from the other markets in being open, to allow a free circulation of air. The building consists of an elegant roof supported by twenty-eight columns about eleven feet in height. It contains

two hundred and twenty-seven stalls. At each extremity is a small fountain which affords a plentiful supply of water. Fish is sold here wholesale, by auction, from four o'clock till eight every morning, to the retail fishmongers, who afterwards offer it for sale daily upon the same spot.

Halle au Blé (Corn-Market).

The site of the *Halle au Blé* was formerly occupied by the Hôtel de Soissons, built by J. Bullant, for Catherine de Medicis, in 1572. The hotel was demolished in 1748, and the ground being purchased by the city of Paris in 1755, a resolution was formed to erect this edifice. It was begun in 1763, after the designs of Le Camus de Mezières, and was finished in three years. Formed of a vast circular portico surrounding a court one hundred and twenty feet in diameter, it is the only building of the kind in Paris, and may serve to give an idea of the amphitheatres of the ancients, which, although differing in form, presented the same general appearance. It is perfectly detached, and its simple decoration well answers the object to which it is appropriated. It is pierced by twenty-five arcades, ten and a half feet wide, of which six serve as passages. No wood was employed in the building, and the whole is vaulted. On the ground-floor round the spacious court are groined vaults, which rest on columns of the Tuscan order. Above are granaries, vaulted with stone and brick, the communication with which is by two very singular staircases; that towards the *rue du Four* has four turnings as high as the

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first landing place, and from thence to the top of the building, has only two flights which cross each other in a parallel direction; the other, situated towards the *rue de Grenelle*, has only two turnings.

The immense court was left open at the time of its construction, but the surrounding gallery being found insufficient for the quantity of corn brought to market, in 1782 it was determined to roof it. Two projects were presented to M. Lenoir, lieutenant of police. In one, Belanger, an architect, and Deumier, a locksmith, proposed to crown the *halle* with a cupola entirely of iron and copper; in the other, Legrand and Molinos, architects, and Roubo, a skilful joiner, offered to construct a similar cupola, of light wood-work, and according to the ingenious system which Philibert Delorme had proposed for covering a spacious circular cloister in the abbey of Montmartre. The latter was preferred, probably from economy, and was immediately executed. This cupola produced the greatest effect, and appeared prodigiously light. Unfortunately, by the negligence of a plumber, it was consumed in a few hours, in 1802. To prevent the recurrence of a similar accident it was rebuilt with ribs of iron covered with copper. This work was commenced in July 1811, by Belanger, and completed in July of the following year. The *Halle au Blé* is the first monument in Paris that was covered solely with iron and copper. As this cupola is, in many respects, a very curious work, we conceive that the reader will not peruse without interest some details upon its construction. It is composed of fifty-one curves,

rising in a vertical direction from the cornice to the great circular window, which are kept up in the whole circumference by fifteen other curves, the plan of which is directed towards the centre of the vault. The result of this system is an assemblage of seven hundred and sixty-five caissons, diminishing progressively, and producing a pleasing effect. All the pieces, in number one thousand and seventy-one, are connected together with pegs and screws of hammered iron. The covering, of sheet copper tinned, rests on this iron frame:—the number of sheets employed was three thousand five hundred and forty-nine, and their weight 29,086 kilograms; that of the iron was 219,590 kilograms. The new cupola, like the old one, is one hundred and twenty-six feet in diameter, being only thirteen feet less than that of the Pantheon at Rome. Light is admitted by a lantern, thirty-one feet in diameter, placed at the summit. The whole expense of the cupola amounted to 838,000 francs. In the interior are white marble medallions of Louis XV and Louis XVI, by Rolland. In the centre of the *halle* is a fine echo.

Attached to the outer wall is a column erected, in 1572, by Catherine de Medicis, in the court of the Hôtel de Soissons, and is the sole relic of that ancient building. It is of the Doric order, and has an elevation of ninety-five feet. It is said to have been built for astrological observations, and contains a winding staircase ornamented with bas-reliefs representing trophies, crowns, the letters C and H interlaced, broken mirrors, etc. emblems of the widowhood of that princess. A very in-

genious sun dial has been placed on its shaft, and from the pedestal a fountain now sends forth its waters.

Halle aux Vins (Wine-Market),
Quai St. Bernard.

The *Halle aux Vins*, established in 1656, beyond the Porte St. Bernard, had long been found insufficient for the commerce of the capital, when Bonaparte ordered the construction of one much more extensive, upon the site of the celebrated abbey of St. Victor. The first stone was laid on the 15th of August, 1813. The works, begun under the direction of Gaucher, were carried on at first with great activity, relaxed during 1815 and the two following years, but they have since made rapid progress, and the edifice will shortly be finished. The ground on which the *Halle aux Vins* is constructed has a superficies of about two hundred and sixty thousand metres. It is enclosed with walls on three sides, and towards the quay is fenced by an iron railing nearly eight hundred metres in length. This magnificent market, which when completed will be the finest in Europe, is divided into streets called after different kinds of wine, as follows:—*Rue de Champagne*, *rue de Bourgogne*, *rue de Bordeaux*, *rue de Languedoc*, and *rue de la Côte d'Or*. The last street is the finest, extending the whole breadth of the market, and separating the piles of building in front from those which are behind. The latter are ornamented with a magnificent terrace. On the side next the quay are six offices for those who are charged to superintend the entrance and depar-

ture of the wines. The piles of building are seven in number, four in front and three in the back ground. Of those in front, two in the centre serve for a market, and are each divided into seven compartments; the two others contain together forty-nine cellars, vaulted with hewn stone. The whole will contain together about four hundred thousand casks. But this calculation having been made on the supposition that there would be only one row of casks above the ground-floor, the result is that this vast magazine might contain, if necessary, double that quantity. In the back ground is a noble pile appropriated to brandies. In its construction there is neither wood nor iron; but as stone for the roof would have been found too heavy, a new kind of hollow brick about six inches long was invented. On the right and left are two other buildings. In the *halle* there is also a *bureau de-depotage* containing measures of all the casks of the different parts of France; and if a purchaser imagines that a cask which he has bought is not full measure, he can require it to be measured. Like other edifices of the kind that have lately been erected in Paris, we observe a character of simplicity, with that natural richness which is owing merely to the beauty of the materials and the neatness of the execution. The expense of the *Halle aux Vins* is calculated at ten millions of francs. Every cask that enters, pays a duty of 1 franc to the government. The number that enter daily is frequently one thousand five hundred.

This market is open in summer from six in the morning till six in the evening, and in winter from

seven till five. Strangers are admitted at any hour of the day, but it is forbidden to enter on horse-back or in carriages.

Marché St. Germain,

Rue de Bussy.

This market occupies part of the spot originally devoted to the ancient *Foire St. Germain*. The fair was suppressed in 1789, but the booths were not entirely demolished till 1811, when the market, which is one of the finest, the most spacious and the most commodious in Paris, or even in France, was commenced, under the direction of Blondel. Its architecture is plain and substantial, and its plan is such as to afford every possible advantage of light and air. The plan of the *Marché St. Germain* is a parallelogram ninety-two metres in length by seventy-five in breadth. The two longest sides open into the court by twenty-two arcades, and the two shortest by seventeen. Each of the four fronts has five entrances, closed by iron gates. In each front three entrances are reserved for the passage of carriages entering the court. In the galleries, are nearly four hundred stalls, arranged in four rows with a free and commodious circulation on every side. Blinds are fixed in the arcades. A sort of irregular window has been left over each arcade, and the roof is covered with tiles. To the south of the principal structure, a building appropriated to butchers is in the same style, except that some of the arcades are filled up. To render this part more airy, it is raised a few steps, and there are

cellars underneath, the divisions of which, twenty-one in number, correspond with those above. The entrance to this building is by three iron gates. At the bottom of the vestibule, which divides it into two equal parts, is a niche with a statue of Abundance, by Milhomme. This colossal figure is in a very good style; it is raised on a socle adorned with a lion's head, from which water falls into a basin of Chateau-Landon stone. A guard-house, bureaus for the inspector, and other dependencies have been constructed upon some irregular parts of the ground. The erection of a fountain in the centre, is a part of the plan not yet carried into execution. The regularity and beauty of this market presents a pleasing appearance, particularly since a row of new houses have been built along the rue Neuve de Seine, but nothing can be more disgusting than the court, as it is constantly obstructed by dealers in old clothes and rags.

Marché St. Martin.

A market, dependent upon the abbey of St. Martin, constructed in 1765, upon a spot near that where the present one stands, being found much too small for the population of the quarter, the first stone of a new market was laid on the 15th of August, 1813, in the enclosure of the ancient priory, and the works were finished in 1817, after the designs of Petit-Radel. An iron railing separates it from the *Conservatoire des Arts et Métiers*. This market presents a parallelogram one hundred metres in length by sixty in breadth, and is composed of two vast porticoes, each of which has

nine compartments in its length and three in its breadth. Each compartment has three arcades, one of which serves as an entrance. The entrance is closed by iron gates. The roof is supported by sixteen pillars. The middle compartment, more elevated than those on the sides and at the extremities, favours the introduction of light and the circulation of air. This market contains three hundred and ninety-two stalls. Two small buildings of analogous decoration have been constructed on the side of the *rue de la Croix*; one serves as a guard-house, and in the other are the bureaux of the inspector of police. In the centre of the market is a fountain, after the designs of Gois junior. It presents a shell from which the water falls in a sheet into a basin. The shell is supported by three allegorical figures in bronze, representing the Genii of hunting, fishing and agriculture, the produce of which supplies the market; they are grouped round rushes and other marshy plants. Two smaller fountains have been constructed near the *Conservatoire des Arts et Métiers*.

Halle aux Draps (Cloth-Market),

Rue de la Poterie.

This building was constructed in 1786, after the designs of Legrand and Molinos, upon the site of a *halle aux draps* which had existed upon the spot for centuries. A staircase with a double flight of steps leads to the interior, where there are vast rooms lighted by fifty windows. It is divided into two parts, of which one is devoted to the sale of linen, and the other of woollen cloth. Its

total length is four hundred feet. The goods are kept in presses. It is covered with a semicircular roof, according to the ingenious plan of Philibert Delorme, formed of planks a foot broad, an inch thick, and four feet long, covered with slates. A mass of timber work remarkably complicated and curious, which supports the building in the centre, is worthy of attention. It is open every day for the sale of woollen cloth; and for linen five consecutive days, from the first Monday of every month.

Halle aux Veaux (Calf-Market).

This market is situated between the *rue de Poissy* and the *rue Pontoise*, near the *quai de la Tournelle*, and is a large unadorned building well adapted for its destination. At the four corners of the area, which forms a parallelogram, are pavilions for the inspectors of the market. It was built by Lenoir in 1774. Its sale days are Tuesdays and Fridays; besides calves, tallow is sold on Tuesdays, and fat cows on Fridays. The market for oxen is held every Monday at Sceaux, and every Thursday at Poissy.* A market for *milch-cows* is held every Tuesday at La Chapelle, on the road to St Denis, and on Saturdays near the barrier of Fontainebleau.

Halle aux Cuirs (Leather-Market).

This market was built in 1784, on the site of the ancient Hôtel de Bourgogne, No. 32, *rue du Mau-*

* See *Environs of Paris*.

conseil, in which the *Confrères de la Passion* gave dramatic representations at a very remote period. It is open every day.

*Marché des Augustins, or à la Vo-
laille (Poultry-Market),*

Quai des Augustins.

This market, one of the handsomest in Paris, also called *La Vallée*, was erected in 1810, after the designs of Happe, upon the site of the church of the convent of the *Grands Augustins*. It is built of hewn stone, covered with slates, and presents, between four walls pierced with arcades, three parallel galleries, of which the middle one is broader and higher than the others. The entire length is one hundred and ninety feet, and the breadth one hundred and forty-one. The arcades are closed with iron rails, and the galleries are very airy, clean and commodious. The poultry arrives here on Mondays, Wednesdays, Fridays and Saturdays, but nevertheless it is open daily: game is also sold in this market. The fountain which formerly stood in the *Cour Batave* has been transferred here.

Marché des Blancs Manteaux,

Opposite la rue des Blancs Manteaux.

This small market, situated upon the site of the convent des Filles Hospitalières de St. Gervais, was begun in 1811, and opened in 1819. It occupies a space of about eighty square feet, and consists of a structure which presents six arcades in

front. A separate building for butchers is open on Wednesdays and Saturdays. On each side of the entrance is the head of an ox, in bronze, from which water flows into a basin.

Marché du Vieux Linge (Market for Old Clothes),

Rue du Temple.

This spacious building was begun in 1809, after the designs of Molinos, upon part of the site of the ancient Temple. It consists of four galleries containing one thousand eight hundred and eighty-eight shops or stalls. Here are offered for sale old clothes, linen, mattresses, shoes and every sort of article similar to the produce of Rosemary-lane and Monmouth-street in London. Purchasers here will find it difficult not to become dupes.

Rotonde, or Portiques du Temple.

Behind the market just described, on part of the ancient enclosure of the Temple, stands a detached building two hundred and twenty-two feet in length, terminated at the extremities by two circular parts; in the centre is a court one hundred and ninety-eight feet in length by thirty-six in breadth. The building is divided into three parts; one forms a gallery of forty-four arcades, supported by Tuscan columns; the others consist of twenty-eight shops, above which rise an *entresol*, two stories and an attic; the whole is distributed into small apartments. This edifice, which bears a character of simplicity not devoid of ele-

gance; was built on speculation, when the Temple was an asylum for debtors. It was begun in 1788, after the designs of Perard de Montreuil; but the revolution, when privileges were abolished, rendered the speculation abortive.

Marché des Carmes,

Rue des Noyers.

This market, established upon the site of the convent des Carmes, replaces the inconvenient one in the Place Maubert, to which it is adjacent. Its plan resembles that of the Marché St. Germain, but it is less spacious and commodious. The meat market is held in a detached building. The beauty of this market is much augmented by a fountain, consisting of a square column ten feet in height surmounted by two heads, one representing Plenty, and the other Commerce. The column is ornamented with emblems of Commerce, and upon the summit is a basket of flowers and fruit. The basin as well as the column are of fine Chateau Landon stone.

Marché St. Joseph,

Rue Montmartre.

This market, begun in 1813 and completed in the following year, stands on the site of a chapel dedicated to St. Joseph. This market is open daily for poultry and game. Meat is also sold on Wednesdays and Saturdays.

Marché à la Viande (Meat-Market),*Rue des Prouvaires.*

A vast project was formed by Bonaparte for uniting all the principal *halles* of Paris in a square of one hundred acres, extending from the rue St. Denis and taking in the *cour Batave* and the *halle au Blé*. The *marché à la Viande*, which formed part of this plan, was commenced in 1813, but the events of 1814 suspended the works. They were afterwards continued upon a different plan, and the market was opened in 1818. It is surrounded by posts, from six of which water is supplied. Pork is also sold here. The days of sale are Wednesdays and Saturdays.

*Marché St. Jean,**Rue de la Verrerie.*

This spot is no longer used as a market. An old fountain and a guard-house still exist upon it.

*Marché Beauveau,**Faubourg St. Antoine.*

This market was built in 1779, after the designs of Lenoir le Romain. In the centre is a fountain. It is open from eight till noon in winter; and from six till noon in summer.

Marché aux Fleurs et aux Arbustes
(Flower and Shrub-Market),*Quai Desaix.*

This market was established in 1807. It is

planted with four rows of trees, and embellished with two fountains. On Wednesdays and Saturdays the rose, the pink, the narcissus, the jessamine, and in short every flower remarkable for its odour or beauty, is here displayed in the greatest profusion, and presents an assortment infinitely superior to that of Covent Garden in May and June. During four months of the year, beginning at the 15th of October, shrubs and trees are here exposed for sale on Wednesdays and Saturdays.

Marché aux Fruits (Fruit-Market),

Quai de la Tournelle.

This market is held on the *port aux Tuiles* (tile-wharf) and is called *le Mail*. Fruit may be bought here at a very cheap rate.

Marchés aux Fourrages (Forage-Markets).

These markets are held at the extremity of the faubourg St. Martin, in the rue St. Antoine, at *Marché le Noir*, and at the *barrière d'Enfer*. The police keep a strict eye on the weight of the commodities.

Marché aux Chevaux (Horse-Market),

Boulevard de l'Hôpital.

This market was transferred here in 1642 from the boulevard des Capucines, to which it had been removed from the court of the Palais des Tournelles, by Henry IV in 1604. At one of the extremities a building was erected in 1760, to serve

for the dwelling and office of the inspector of the market. In 1818 the ground was levelled, and trees planted so as to form avenues for exercising the horses. Between these avenues, at the extremities of the market, two square fountains, eight feet in height, have been constructed. They are without ornament, except lions' heads in bronze, on two sides, through which the water flows into basins in the form of ancient baths. The fountains are surmounted by irons bearing lamps. The market is held on Wednesdays and Saturdays, from noon till four o'clock in winter, and from noon till six in summer. It is necessary to be very careful in the purchase of horses, as the dealers only warrant them for nine days. It is for the buyer to discover any vices in the animal. The police attend very strictly to prevent gross deception.

Marché des Herboristes (Market for
Medical Herbs),

Rue de la Poterie.

This market is held on Wednesdays and Saturdays.

Marché aux Pommes de Terre (Potato-Market),

Rue de la Petite Friperie, near the Halle aux Draps.

Marché St. Honoré,

Rue du Marché St. Honoré.

This market was begun in 1809, upon the site

of the convent *des Jacobins*, so celebrated during the revolution. The buildings are neat and commodious. In the central alley from east to west two circular buildings have been erected. That to the right on entering from the rue St. Honoré, forms a guard-house and receiver's office. That on the left is a *Cabinet d'Aisance*. In front of each is a portico adorned with bas-reliefs from which a fountain flows.

Dépôt des Laines et Lavoir Public,

No. 35, quai de l'Hôpital.

This establishment was created in 1813. Its object is to perfect the dressing of wool, and to promote commerce in that staple article. The market is held daily.

Foire aux Jambons (Ham-Fair).

This fair is held yearly, in Holy Week, on the *quai des Augustins*.

Grenier de Réserve ou d'Abondance
(Granary of Plenty).

This immense storehouse, of which a fine view is obtained from the Pont du Jardin des Plantes, borders and decorates the boulevard Bourdon. It is 1077 feet in length, and was begun in 1807, after the designs of de Lannoy, in order to form a public deposit for corn and flour. The first stone was laid by M. Cretet, Minister of the Interior, on the 26th of December. According to the original plan it was to have been five stories high,

without including the attics in the roof, and the cellars, and to have been capable of containing one hundred thousand quintals of corn. Political events occasioned a suspension of the works, and, up to 1814, only the cellars, and the walls of the ground-floor were finished. Economy was so imperiously commanded by the circumstances of 1814, that the renunciation of the original project became absolutely necessary.

The building was recommenced in 1816, on a more economical plan, it having been decided that it should only be elevated to a first floor beneath the roof, and that its timber work and roof should be like those of the markets of Paris.

The finishing of these works was entrusted to Bruyère, with orders to complete them as soon as possible. This was done by crowning it with a simple roof.

Four aqueducts beneath the cellars were also constructed, the project being to establish in this vast building flour mills, and machinery to raise the sacks to the different stories.

The present edifice will contain thirty thousand quintals of corn. Its expense is estimated at 5,000,000 francs, and it is capable of containing the consumption of Paris for two months. Its site was once the garden of the Arsenal. Notwithstanding that this granary is full of grain, it is far from being finished, and it is very difficult to obtain admission.

Near this building are the remains of the moat of the Bastille, which are also the only existing part of the ramparts which surrounded Paris in the reign of Henry IV.

Grenier à Sel (Granary of Salt),*No. 42, Rue St. Germain l'Auxerrois.*

This building was the ancient excise-office. A new granary for salt is now constructing upon the site of the garden of the Hôtel Beaumarchais.

ABATTOIRS (SLAUGHTER-HOUSES).

Previous to the formation of these establishments for the slaughter of cattle, the butchers were accustomed to drive the oxen which they purchased at the markets of Sceaux and Poissy, through the streets of Paris, to the great danger of the inhabitants. Besides, these animals contributed in a great degree to render the streets of the capital more dirty, while the slaughter-houses impregnated the atmosphere with a noxious effluvia. A remedy for these nuisances had long been desired, when, in 1809, Bonaparte ordained the construction of five public *abattoirs* at the extremities of the city, and the suppression of the slaughter-houses in the central parts of Paris. Of these establishments, three are to the north of the city; viz. the *Abattoirs du Roule, de Montmartre, and de Popincourt*, and two to the south, viz. those of *Ivry and de Vaugirard*. The five *abattoirs* being finished in 1818 at an expense of 16,518,000 francs, a police ordinance was issued which fixed the 15th of September for their opening, and prohibited from that day cattle being driven to private stables or slaughter-houses.

Houses for melting the tallow and drying the skins are attached to each of these establishments.

A duty is paid upon the animals slaughtered, in the following proportion, viz. an ox, 6 fr.; a cow, 4 fr.; a calf, 2 fr., and a sheep, 10 sous, producing annually, including a duty on the tallow (1 fr. 50 cents. per 100 pounds) 300,000 fr. which is appropriated to the expense of keeping up the buildings and paying the persons employed. Strangers may visit these establishments by applying for a guide at the porter's lodge, to whom a small fee is given. Without a guide they cannot enter.

As the *abattoirs* are all projected on the same general plan, and differ but little except in extent, we shall only give minute details of one of them.

Abattoir de Popincourt.

This slaughter-house is situated on a sloping piece of ground, between the rue St. Ambroise and the rue des Amandiers, which contributes to the salubrity of the establishment and the general effect of the buildings. It was begun in 1810 under the direction of Messrs. Happe and Vautier. The whole space comprised between the four streets which surround it is a trapezoid in which is inscribed a parallelogram of two hundred and fifteen metres by one hundred and ninety; the architect having wisely neglected some irregularities which may easily be concealed by plantations, or useful buildings. A railing of one hundred feet, connected with two pavilions, in which are the *bureaux* of the administration, forms the principal entrance of this edifice. In front of it a boulevard with two rows of trees has been planted, which adds greatly to the beauty of the

building. It opens to a court, from the centre of which may be seen the whole of the piles of building, twenty-three in number, which compose the *abattoir*.

To the right and left of the court, which is one hundred and forty-six metres in length by ninety-seven in breadth, are four buildings, separated by a road which traverses the ground in its whole breadth. These are the slaughter-houses: they are each forty-seven metres long by thirty-two broad; a flagged court separates them into two piles, each of which contains eight slaughter-houses for the use of the butchers who keep the keys of those respectively belonging to them. Each slaughter-house receives air and light from arcades in the front walls. Above are spacious attics for drying the skins and depositing the tallow, and, that they may be always cool, a considerable projection has been given to the roofs. Behind these slaughter-houses are two sheep-folds, and at their extremities two stables: each of these buildings contains its loft for forage, and completes on the sides of the court the principal masses of building which form the establishment. At the bottom of the court, in which there is a commodious watering-place, and folds for the cattle, are two detached buildings destined for melting the tallow. They are traversed in their length by a broad corridor, which gives access to four separate melting-houses, below which are vaulted cellars, containing the coolers. Beyond these, on a line parallel to the outer wall, are two buildings raised on cellars, in which the undressed leather will be kept; the upper part is destined for the skins of

calves and sheep. In the remotest part of the ground, in front of the entrance, is a double reservoir, in masonry, resting on vaults, under which are stands for carriages; the water is raised into it by a steam-engine placed between the two basins, which, together, are seventy-six metres in length.

Abattoir de Montmartre.

This structure is situated between the rues Rochecouart, de la Tour d'Auvergne, and des Martyrs, and the walls of Paris. The architect was M. Poidevin, under whose direction it was begun in 1810. It occupies a spot three hundred and eighty-nine yards in length by one hundred and forty in breadth.

Abattoir du Roule.

The situation of this building is in the plain de Mouceau, at the extremity of the rue Miromesnil. It was begun in 1810, after the designs and under the direction of M. Petit Radel. It occupies a space of two hundred and twenty-two yards in length, by one hundred and thirty-one in breadth.

Abattoir d'Ivry.

This establishment, situated near the barrière d'Italie, was begun in 1810, after the designs of M. Leloir. Although less extensive than the foregoing, it covers a considerable space.

Abattoir de Vaugirard.

Like the other edifices, this *abattoir* consists of several courts and piles of building. It is situated near the Place de Breteuil, and was begun in 1811, after the designs of M. Gisors.

These magnificent establishments deserve the traveller's notice. The English tourist will return with a wish to reform those nuisances, and abodes of cruelty, filth and pestilence, which disgust him in the capital of his own country.

We annex the following as a sort of general summary. The number of butchers in Paris is nearly four hundred, of which one hundred and thirteen of the first class, find security for 3000 fr.; one hundred and eighty of the second class for 2000 fr.; and one hundred of the third class for 1000 fr. They occupy four hundred stalls and one hundred and twelve slaughter-houses. The twenty-eight melting-houses in the five *abattoirs* have been placed at the disposal of persons called *fondeurs* (melters), who must not be chandlers. There are eight at Popincourt, eight at Montmartre, four at the Roule, four at Vaugirard, and four at Ivry. The *abattoirs* of Popincourt and Montmartre have each sixty-four slaughter-houses, that of Vaugirard forty-eight, and the two others thirty-two each. Country butchers are allowed to bring meat to the markets of Paris upon paying a duty of 12 cents. per pound.*

* For consumption of cattle at Paris, see page 16.

CHAPTER XIII.

BRIDGES AND QUAYS.

BRIDGES.

The bridges at Paris, owing to the elevation of the quays above the river, have very little ascent, and are therefore extremely convenient; they are, however, with the exception of the Pont Neuf, far inferior to the bridges of Rome or Florence, and in magnitude and grandeur they sink into insignificance, when compared with the stupendous masses of Waterloo, Blackfriars, or Westminster. Their number over the Seine, between the barriers of Paris, is sixteen. Of these, one is formed of wood, one of iron and wood, two of stone and iron, and twelve of stone. Several of these bridges had formerly houses on them; but they have successively been removed, and the centre of the capital is now thrown open to a free circulation of air, whilst the view of the numerous fine buildings which skirt the banks of the river for more than a league is now uninterrupted. In describing the bridges we shall take them in the order in which they stand, following the course of the river.

Pont du Jardin des Plantes,

Communicating from the Jardin des Plantes to the Arsenal.

The works of this bridge were begun in 1802,

after the designs of M. Becquay Beaupré, and under the direction of M. Lamandé. On January 1, 1806, it was opened for foot passengers, and on March 5, of the year following, for carriages. It received the name of *Austerlitz*, in memory of the victory gained by the French, December 2, 1805, over the Russians and Austrians. Upon the second entrance of the allied armies, the name was changed to *Pont du Roi*, and since to *Pont du Jardin des Plantes*. Its length between the abutments is three hundred and ninety-nine feet, and its breadth thirty-seven; the piles and abutments are of hewn stone founded upon piles, and its five arches, composed of segments of circles, are of cast iron. Except masks of iron at the extremities of the joists it presents no ornament. Its construction cost three millions of francs to a company, who were to receive, for thirty years, a toll of one sou for foot passengers, three sous for a cabriolet, and five for a coach. This is the second bridge built of iron in Paris. Its construction is curious; and such is its solidity that the heaviest vehicles pass over it, although a sensible jarring may be felt at the moment.

Pont de Grammont.

This, the only wooden bridge in Paris, was rebuilt in 1824, and forms a communication between the quai des Celestins and the île Louviers. It consists of five arches, and is about one hundred and forty feet in length.

Pont Marie.

This bridge communicates from the quai des Ormes to the île St. Louis. It was built by Marie, superintendent-general of the bridges in France, in virtue of a contract made with him in 1614, for the erection of houses upon the île St. Louis. Two arches of it were carried away by a flood in 1658, with twenty-two out of fifty houses which stood on it. The remainder were removed a short time before the revolution. The Pont Marie is seventy-eight feet and a half in breadth; and its length between the abutments is three hundred and thirteen.

Pont de la Tournelle,

Between the quai St. Bernard and the île St. Louis.

This bridge was also built by Marie, in 1620. It derived its name from an old tower near it, erected by Philip Augustus. It was twice carried away, and rebuilt about the year 1656, at the expense of the city. It is bordered with causeways, consists of six semicircular arches, and is three hundred and eighty feet in length between the abutments.

Pont de la Cité.

The project to erect a bridge between the île de la Cité and the île St. Louis was formed in 1614, and executed a few years afterwards. This bridge was rebuilt in 1717, for foot passengers only, who paid a toll. In the reign of Bonaparte it was determined to rebuild this bridge. The works were completed in 1804, under the direction of

M. Gantry. It was built by a company, and consisted of two wooden arches supported by abutments and a pier of masonry. The wood-work was covered with tin painted stone colour; but being extremely light it was violently shaken by the passage of carriages and troops at the time of Bonaparte's coronation, and, in 1819, it was found necessary to renew the arches. They are now formed of solid oak bound with iron braces. Its breadth is thirty-four feet, and its total length two hundred and sixteen. It is confined to foot passengers, who pay a toll of one sou each.

Pont au Double.

This bridge was constructed in 1634, by the administrators of the Hôtel Dieu; and part of its breadth is occupied by the buildings of that hospital. It is for foot passengers only, and communicates from the rue de la Bucherie to the rue de l'Évêque. A *double* was paid as a toll till the year 1789, when that coin was withdrawn from circulation. At present no toll is paid. This bridge is closed every night at eleven o'clock.

Pont St. Charles.

This bridge is private and serves only for a communication between the buildings of the Hôtel Dieu. It was constructed in 1606, and took its name from a ward called *salle St. Charles*. In order that the patients may walk in winter, or when it rains, this bridge has been covered in and glazed in an elegant manner. On each side of the

parapet are pots and tubs containing shrubs and flowers.

Pont Notre Dame.

This bridge, which is the oldest in Paris, leads from the rue de la Lanterne to the rue Planche Mibrai, and thus forms a communication in a straight line from the Porte St. Jacques to the Porte St. Martin. A bridge, of which Charles VI laid the first stone on the 31st of May 1412, having fallen down in 1499, the present one was begun in the following year, after the designs of Jean Joconde, and terminated in 1507. It consists of five semicircular arches which are admired for the boldness of their architecture. In 1660, the Pont Notre Dame was richly ornamented with statues and medallions of the kings of France, but these have been destroyed. Several houses were at first constructed upon this bridge; but afterwards, when quays were formed, several of them were pulled down, leaving only thirty on one side, and thirty-one on the other. In 1786, the rest of the houses were demolished; the bridge was repaired and new fronted; the ascent was levelled, and causeways were formed. On the western side of the bridge is the *pompe du pont Notre Dame*, consisting of a square tower, containing a reservoir, into which water is raised by means of machinery set in motion by the current of the river. It was erected by Demanse in 1670, and produces fifty inches of water.

Petit Pont.

The existence of a bridge at this spot, which was formerly the only communication between the île de la Cité and the southern bank of the Seine, goes back to a very remote historical period. It was carried away by the tide twelve times between the thirteenth and seventeenth centuries, and rebuilt of wood with houses upon the sides in 1659. At length, in 1718, it was burned down by two boats laden with hay, which having accidentally taken fire, and being obstructed in their course by the bridge, communicated the flames to the woodwork, from whence they mounted to the houses with irresistible rapidity. It was then rebuilt in stone as it now appears, and causeways were substituted for the houses. The *Petit Pont* consists of three irregular arches.

Pont au Change,

Communicating from the place du Châtelet to the Palais de Justice.

Upon this spot stood the *Grand Pont*, which originally formed the only communication between the île de la Cité and the northern bank of the Seine. Upon this bridge, which was of wood, Louis VII, in 1141, fixed the residence of money-changers, and prohibited them from dwelling elsewhere. From this circumstance it derives its name. After being several times destroyed and rebuilt, it was burned down in 1621. The reconstruction of the bridge was begun in 1639, and finished in 1647; it was built of stone, and had houses on each side. In 1788, Louis XVI

purchased the houses upon the bridge for the sum of 1,200,000 livres, and they were taken down. The Pont au Change consists of seven semicircular arches of a substantial but inelegant construction. Its length between the abutments is four hundred and twelve feet, and its breadth seventy-eight.

Pont St. Michel.

The precise date of the first construction of this bridge is unknown. As early as 1424 it was called *Pont St. Michel*, a name derived from a small church dedicated to St. Michael, which stood near it. After being several times rebuilt and repaired, it fell down in 1616. It was then rebuilt of stone with houses on the sides, by a company who received the rents. It was ornamented with a bold cornice, several niches, and, on each side, a bas-relief of Louis XIII on horseback. This sculpture was destroyed at the revolution, but its traces may still be seen on the side towards the Pont Neuf. A royal edict, issued in September 1786, ordained that the houses upon all the bridges in Paris should be taken down. With regard to the Pont St. Michel, this edict was not carried into execution till 1804, upon the occasion of Bonaparte's coronation. The houses were then demolished, the carriage-road widened, and its steepness considerably diminished. Causeways were raised, and some houses at the two extremities were removed. This bridge is formed of four semicircular arches; its length between the abutments is one hundred and ninety feet and a half, and its breadth eighty-three.

Pont Neuf.

This bridge was begun by Jacques Androuet Ducerceau, under the reign of Henry III, who laid the first stone on the 31st of May, 1578. The works were for some time discontinued, the troubles of the *ligue* having forced the architect to retire into another country, and were not recommenced till after the accession of Henry IV, who continued it at his own expense, under the direction of Marchand. It was finished in the year 1604.

This bridge consists of two unequal parts, which unite at the extremity of the *île de la Cité*: the first (to the north), has seven semicircular arches without archivolt; the second has five. The entablature is very rich, presenting along the whole length of the bridge consoles adorned with masks of Satyrs, Fauns, and Dryads. Its total length is seven hundred and sixty-seven feet, and its breadth seventy-seven. Upon the piers are established semicircular shops. The Pont Neuf is divided into a carriage-road and two causeways. Considerable repairs have been made to it at various periods, and in 1821 it was new paved, and the causeways were elevated nearly three feet.

After the death of Henry IV, Mary de Medicis, his widow and Queen-regent of the kingdom, wished to erect a monument in honour of her husband. Her father, Cosmo II, Grand Duke of Tuscany, having sent her a bronze horse, she ordered Dupré to cast a figure of the King, and when the group was finished, it was placed on the Pont Neuf, opposite the place Dauphine, in the small square area which took the name of

place *Henri IV.* Louis XIII laid the first stone of the pedestal on the 13th of August 1614, but the ornaments and bas-reliefs were not finished till 1635, under the administration of Cardinal Richelieu. The statue of Henry IV was the first public monument of this kind erected in Paris.

In the night of August 24th, 1787, at the time of the refusal of the *parlement* to enregister the stamp duty and land tax, the partisans of the *parlement* assembled on this bridge and obliged the passengers to salute the statue of Henry IV.

On the 11th of August, 1792, the statue was thrown down by the party who had forced the passengers to salute it in 1787.

In the same year, the famous alarm-gun was placed on the Pont Neuf.

On the 3rd of May 1814, the day when Louis XVIII, after more than twenty years exile, returned to his capital, a plaster statue of Henry IV was put upon the Pont Neuf, with this inscription:

Ludovico reduce, Henrico redivivo.

A voluntary subscription soon after took place throughout France, for re-erecting the statue of Henry IV. Lemot was charged with its execution. Towards the end of September 1817, he had finished the model, while Piggiani, a skilful founder, had formed the mould for the statue and horse. On the 3rd of October forty thousand pounds of bronze were melted. The metal having then been let into the mould, and the operation crowned with success, cries of *vive le Roi*, joined with the sounds of martial music, re-echoed on all sides,

and fire-works announced the event to the capital. During this time the reconstruction of the esplanade on the Pont Neuf went on rapidly, and the king, in presence of the royal family, laid the first stone of the pedestal on the 28th of October, 1817. Medals, engraved by Andrieux, were placed in the stone, bearing this inscription :

Ludovicus XVIII lapidem auspicaem posuit. Die XXVIII men. Oct. anno M.D.CCC.XVII. Regni XXIII.

On the reverse,

Henrico Magno.

On the exergue:

Pietas Civium restituit M.D.CCC.XVII.

Ten months were employed by Lemot in finishing and polishing the statue. Its total height is fourteen feet, and its weight thirty thousand pounds. The upper tablet of the pedestal consists of a single block, pierced with mortises to let in the two feet of the horse, on which the whole statue rests. On the 14th of August, 1818, forty oxen were employed to transport the statue from the workshop of the artist in the faubourg du Roule to the Pont Neuf; the distance was above two miles; the equipage employed in the transportation weighed twenty thousand pounds, which, added to the weight of the statue, formed a mass of fifty thousand pounds. The efforts of the oxen only succeeded in drawing it as far as the entrance of the avenue de Marigny, where it went off the pavement and was completely stopped. Thousands of the Parisians hastened to surmount this obstacle, and their zeal was crowned with success;

the statue was drawn between five and eight in the evening from the avenue de Marigny as far as the *Pont des Arts*. It remained there two days, and was then drawn to the Pont Neuf. On the 21st it was fixed on the pedestal. The statue remained covered till the 25th, the *fête* of St. Louis, when it was dedicated in the presence of the King and all the royal family. For this ceremony, a platform for the throne was raised near the place Dauphine, and seats were placed near it for the ministers and principal magistrates. On the esplanade of the bridge was a triumphal arch. After reviewing the Parisian national guards, the royal guards and the troops in garrison, the King arrived at the Pont Neuf. As soon as he was seated on his throne, the veil which covered the image of the great Henry dropped, and the shouts of thousands, mingling with the sound of cannon, announced this brilliant ceremony. The King took off his hat and bowed to the statue of his ancestor. M. Barbé Marbois, president of the committee of subscribers, delivered an eloquent address to his Majesty on the glorious actions of Henry IV, to which the King answered in these terms: "I receive with pleasure the present which the French people make me. I see in it the offering of the rich, and the mite of the poor and the widow, to raise again a statue which I contemplate with joy. I see in it a pledge of the happiness of France. At the sight of this image the French will recollect the affection which Henry IV entertained for them, and will deserve to be loved by his descendants." On the monument is this inscription, by the Academy of Belles Lettres :

Henrici Magni
 Paterno in populum animo
 Notissimi Principis
 Sacram effigiem
 Civiles inter tumultus
 Galliâ indignante
 Dejectam
 Post optatum Ludovici XVIII reditum
 Ex omnibus ordinibus cives
 AEre collato
 Restituerunt.
 Necnon et elogium
 quod
 Cum effigie simul abolitum
 Lapidî rursus inscribi
 Curaverunt.

On the opposite end is the following inscription, copied from the pedestal of the former statue :

Errico IV,
 Galliarum Imperatori Navar R.
 Ludovicus XIII Filius eius
 Opus inchoatum et intermissam
 Pro dignitate pietatis et imperii
 Plenus et amplius absolvit
 Emin D. C. Richelius
 Commune votum populi promovit
 Super illustr. viri
 De Bullion, Boutillier æraru F.
 . Faciendum Curaverunt.
 M.D.C.XXXV.

Bas-reliefs adorn the sides of the pedestal. In one, Henry IV is seen commanding food to be distributed to the inhabitants of Paris, who, during the siege of the capital, had taken refuge in his camp; and in the other, the king, having entered as a conqueror into his capital, stops in

the Parvis de Notre Dame, and gives orders to the *prévôt* of Paris to bear to the inhabitants of the city the language of peace, and invite them to resume their accustomed occupations.

This monument cost 337,860 francs. A magnificent copy of Voltaire's *Henriade* was deposited in its base.

Bonaparte intended to have erected a granite obelisk on the spot now occupied by the statue of Henry IV, and several millions of francs were appropriated for that purpose. The elevation, it is said, would have been upwards of two hundred feet. Standing open to the full and immediate view of the Seine, it must be owned that it would have formed a most magnificent ornament to the metropolis.

The concourse of passengers on the Pont Neuf is incessant, and the scenes constantly exhibited on it are amusing, it being crowded with itinerants of every class. The attention is continually arrested by the puffers of their respective articles. In the vicinity of a book-stall, where the works of Voltaire and Rousseau are promiscuously mingled with the rubbish of the press, a vender of fried sausages and fish proclaims, with stentorial lungs, food suited to grosser tastes. The cake merchant and the print merchant; the dealer in blacking and delicate preserves; the ballad singer and hawker of dying speeches; the clipper of dogs and of the French tongue, form a curious medley, which will be sure to keep one on the *qui vive*. The following inscriptions on the sign boards of the dog and cat dressers, we give as singular specimens of *grammatical* erudition.

La Rose tond les chiens et sa femme, proprement, et vat en ville, l'essé votre adrée dans la bouate. Another Coupe chiens, chats, et les oreilles des carlins, des Messieurs et des Dames qui lui feront l'honneur de lui accorder leur confiance, etc., etc.

Pont des Arts.

This elegant bridge, for foot-passengers only, is situated between the Louvre and the Institute, and takes its name from the former, which at the time when the bridge was constructed, was called *Palais des Arts*. It rests upon very narrow piers, and is composed of nine arches, each formed of five secondary ones, which are bound together by small cross arches, the whole of cast iron. The floor, formed of wood, is elevated several feet above the level of the street, and extends in a straight line from one bank of the river to the other. At regular distances are small pillars of cast iron, supporting lamps. This bridge, the first built of iron in Paris, was erected at the expense of a company, who are to derive a toll of one sou each person, for a certain number of years. The chord of the arches is fifty-six feet, and the total length between the abutments is five hundred and fifty-five. It was built by MM. De Cessac and Dillon, and finished in 1804. It cost 900,000 fr., and for some time after it was opened, formed a fashionable evening promenade. Being lighted up with additional lamps, and furnished with chairs, it was then what the *boulevard des Italiens* is now: the night breeze from the river being found injurious to the health of the ladies caused it to be deserted.

Pont Royal.

A wooden bridge erected in 1632, between the rue du Bac and the palace of the Tuileries, having been destroyed by ice in 1684, Louis XIV ordered a new one to be built of stone. Its construction was very difficult, in consequence of the rapidity of the river, but the obstacles were surmounted by an Italian Dominican friar, named *frère Romain*, who laid the foundations, and erected the arches. The designs were by Gabriel, and Jules Hardouin Mansart. It consists of five semicircular arches, and is four hundred and thirty-two feet in length by about fifty in breadth. This part of the river was formerly crossed by a ferry-boat (*bac*), from which the rue du Bac derives its name. The expense of constructing this bridge, which commands a fine view, was 742,171 francs. Upon one of the piers is a scale divided into metres and decimetres, to show the height of the river. It was upon this bridge that a piece of cannon was placed on the 10th of August 1792, to fire upon the palace of the Tuileries. The mark of a ball was visible a few years ago, between two of the windows of the Pavillon de Flore.

Pont Louis XVI.

From the year 1722, the city of Paris had been authorised, by letters patent, to raise a loan for the erection of a bridge in front of the place Louis XV, and the gradual augmentation of the number of houses in the faubourg St. Germain, and the faubourg St. Honoré, rendered its necessity more

and more apparent, as those quarters had no communication between them except by the Pont Royal, and a ferry opposite the Hôtel des Invalides. It was not, however, till 1786, that by a royal edict, the sum of 1,200,000 livres was appropriated to this construction, which was begun in 1787, and finished in 1790. It consists of five elliptical arches, which diminish gradually in breadth. The central arch is ninety-six feet wide; the two adjoining it on each side eighty-seven, and the two attached to the abutments seventy-eight. Under the latter are wide towing-paths. The total length of the bridge between the abutments is four hundred and sixty-one feet, and its breadth is sixty-one. The piers, which are very light, are surmounted by capitals, above which is a cornice. The bridge is fenced by a balustrade, divided into sections by square pedestals, destined to bear twelve colossal marble statues, and four military trophies. The architect of this handsome bridge was Peyronnet, already celebrated for the construction of the bridge of Neuilly; and part of the stone employed was obtained from the demolition of the Bastile. When its decoration is completed, this bridge will have an admirable effect both from its beauty and richness, and the perfection and boldness of its execution. As most of the statues that are to adorn it are finished or in a state of forwardness, we shall here give a list of them, and the artists by whom they were executed, viz : Bayard, by Montoni; Duguay-Trouin, by Dupati; Turenne, by Gois, jun.; Tourville, by Marin; Suger, by Stouf; Duguesclin, by Bridan, jun.; Condé, by David; Cardinal Richelieu, by

Ramsay; Sully, by Espercieux; Colbert by Milhomme; Duquesne, by Roguier; and Suffren, by Lesueur.*

Pont des Invalides.

This bridge, begun in 1806, after the designs of M. Dillon, and under the direction M. Lamandé, was completed in 1813. It is situated opposite the *Ecole Militaire*, and forms a communication between the quai De Billy and the Champ de Mars. It consists of five semicircular arches, the diameter of which is ninety-one feet, and the total length between the abutments is four hundred and sixty-six. The spring of the arches is taken above the rise of the highest floods. The abutments are formed of a square mass of eighteen metres. A cornice, imitated from the temple of Mars the Avenger, at Rome, and garlands of laurel and oak within which is the cipher JL surmounted by the royal crown, are the only ornaments with which it is decorated. At the extremities of the parapets are four pedestals destined to bear statues. This bridge cost 6,175,128 fr. Under the first arch, to the right, is a fine towing path which extends above three hundred feet. The beautiful simplicity and finished execution of this bridge give it a distinguished place among modern structures. It is the first at Paris formed on a horizontal line, and of which the pavement is level with the approach.

The name of *Jena* was at first given to this bridge by a decree published at Warsaw, in 1807,

* See *Ateliers de Sculpture*, page 277.

in memory of the famous battle gained over the Prussians, on the 14th of October, 1806. When the Prussians came to Paris in 1814, their leader (Blucher) would have blown up the *Pont d'Jena*, and some attempts were made without success. A negociation was entered into with him, when it was agreed that the bridge should be preserved but that its name should be changed. By a royal ordinance of July, 1814, it was named *Pont des Invalides*.*

QUAYS.

The banks of the Seine, from the *Pont du Jardin des Plantes* to the *Pont des Invalides*, are skirted with spacious quays, which, although distinguished by different names, form in reality only two lines of road. It was in 1513, that Philippe le Bel ordered the *prévôt des marchands* to construct the *quai des Augustins*. In 1569 was formed the *quai de la Megisserie*. About 1642, the Marquis de Gêvres obtained permission to build houses between the pont Notre Dame and the pont au Change, on condition that they should be erected on a vault pierced with arches, which whilst they confined the river in ordinary times, would allow it to spread out in floods. Under Louis XIII and Louis XIV some progress was made in the con-

* It having been decided that a bridge shall be built in front of the *Hôtel des Invalides*, between the *quai d'Orsay* and the *quai de la Conference*, it is probable that the *Pont des Invalides* will be called *Pont de l'École Militaire*, and its present name be given to the new bridge.

struction of quays, particularly in the île de la Cité and the île St. Louis, which are now entirely surrounded by them, except that portion of the former upon which part of the Hôtel Dieu stands. Since 1708 the construction of the quai d'Orsay had been begun and abandoned several times; magnificent hotels had been erected on the promise of its speedy construction; but down to 1801 it still remained a muddy strand intersected by drains and open sewers. Bonaparte particularly directed his attention to the improvement of Paris by the construction and repair of quays, and his plans have recently been completed. The banks of the Seine now display a line of quays unequalled by any city in Europe. Their number is thirty three, viz. fourteen upon the right bank of the Seine; eleven upon the left bank; four in the île de la Cité, and four in the île St. Louis. Their total length is nearly fifteen English miles. The whole are executed in stone with a parapet. The construction of quays during the reign of Bonaparte cost upwards of 12,000,000 fr. The Seine, which is a running and not a tide river, has no commerce but what is carried on by boats. The quays being merely stone embankments, without cranes for raising goods, or warehouses for receiving them, form streets with houses on one side, and the river on the other. At various places there are stone stairs and inclined ways to descend, and the sewers fall into the river through arches under the quays. No river, like the Thames, where the commerce is extensive, can be laid out in so agreeable a manner. Goods are landed at

different parts of the river at wharfs, termed *ports*.

When it is considered that the waters of the river rise in winter about ten or twelve feet higher than in summer, the necessity for stone embankments will be apparent, and the whole is so well executed, that some of them afford the pleasantest walks in Paris, except the boulevards and public gardens.

CHAPTER XIV.

AQUEDUCTS, HYDRAULIC MACHINES,
FOUNTAINS, BATHS, etc.

The means employed from the earliest period to secure to large towns a plentiful supply of water may be reduced to the following: aqueducts, canals, cisterns, reservoirs, and hydraulic machines. The ancients generally employed the two former. Although well acquainted with mechanics, it does not appear that they used machines to elevate the water of rivers above their level, and afterwards distribute them on lower grounds. Wherever the Romans established their dominion they constructed aqueducts, and the remains of some are still to be seen without the walls of several cities in Italy and ancient Gaul, extending far into the adjacent country. It appears that in Greece the only water used was obtained from cisterns, fountains, and wells within their walls; and if the traveller to that classic land still finds the ruins of aqueducts, they most probably date from the period when the Greeks became confounded with the Romans, for all these remains are or appear to be of Roman construction. In the southern provinces of Italy, and in Greece, where during summer the rivers are dry, fountains and vast cisterns are indispensably necessary to prevent a scarcity in the sultry season. Thus in those

countries we find grand and numerous remains of spacious reservoirs, whilst as we retrograde towards the north, they are more rare because less necessary. The various means employed by the ancients to convey water have been adopted by the moderns with greater or less success. If the aqueducts of the latter are less substantial and numerous, it is because they have machines to elevate the water of rivers which dispense with the necessity of seeking it at so great a distance. But it cannot be denied that aqueducts seem the most simple and easy. In Paris, aqueducts and hydraulic machines are employed conjointly to supply the fountains; and the canal de l'Ourcq promises to afford tenfold the quantity of water previously possessed.

AQUEDUCTS.

The aqueducts which supply water to Paris are three in number, viz. the *Aqueduc d'Arcueil*, the *Aqueduc de Belleville*, and the *Aqueduc de St. Gervais*.

Aqueduc d'Arcueil. Over a valley to the south of Paris, formed by the course of the Bièvre, the Romans erected an aqueduct for the conveyance of water to the Palais des Thermes, from Arcueil, a village at two leagues distance, which evidently derived its name from the arches that supported the aqueduct. Part of this ancient construction, consisting of two arches substantially built, still exists near the modern aqueduct. One of these arches is particularly worthy of attention. It serves as an entrance to a fine estate. Its architecture is

severe but noble. The cornice is supported by two cariatides, one in the costume of a Roman warrior; the other is a female with her arms crossed upon her breast. The scarcity of water in the southern part of Paris was more particularly felt after Mary de Medicis built the palace of the Luxembourg, and the population increased in that quarter. A project formed by Henry IV of re-establishing the Roman aqueduct to convey the waters of Rungis to Paris, was therefore renewed. On the 17th of July, 1613, Louis XIII and the queen regent, his mother, in great pomp, laid the first stone of the aqueduct, which was built after the designs of Desbrosses, and finished in 1624. This aqueduct, which extends across the valley of Arcueil upon twenty-five arches, seventy-two feet in height by one thousand two hundred in length, presents a magnificent mass of building. Its total length from Arcueil to the Chateau d'Eau, near the Observatory, is thirteen thousand two hundred yards. Nine of the arches only are open for the passage of the river, which, however, generally flows through two in the centre. In four arches are small houses which it is intended to demolish. In the interior of the aqueduct on each side is a parapet which forms a walk. On the outside along the whole line are various openings, called *regards*. The water of this aqueduct is distributed from the *Chateau d'Eau* by means of leaden pipes; but it deposits a calcareous sediment which frequently obstructs them. It unfortunately happened that part of the aqueduct was built over quarries long before abandoned and forgotten. For more than a century

no inconvenience was experienced, but, in 1777, the percolation of water was so great that the fountains it supplied became dry. The aqueduct was then thoroughly repaired at an immense expense. To visit the aqueduct application must be made to M. Beurier, No. 123, rue des Arcs, at Arcueil.

Aqueduc de Belleville. A considerable quantity of water is supplied to Paris from a hill abounding in springs, situated at a short distance to the north, and upon which the village of Belleville has been built. The aqueduct by which it is conveyed is one of the most ancient in the vicinity, having been built in the reign of Philip Augustus. As early as 1244 it supplied water to the abbey of St. Martin des Champs. This aqueduct was substantially built of stone, but having fallen into decay, it was repaired in 1457, by order of the *prévôt des marchands*, as appears by an inscription over one of the openings. In 1602 the *Aqueduc de Belleville* was thoroughly repaired by order of Henry IV, and the expense defrayed by an additional duty upon the wine which entered Paris.

The first reservoir is situated upon the most elevated point of the village of Belleville. It consists of a substantial freestone building, fifty feet in circumference, but not lofty, on account of the height of the mountain and the depth of the springs. It is covered with a dome surmounted by an open lantern through which light is admitted. Two staircases lead down to the bottom of the reservoir and the entrance of the aqueduct. In the centre is a basin which, as the water rises, empties itself into the aqueduct. At the barrier

de Menilmontant is another reservoir, from whence the water is distributed to that quarter of Paris where it is situated. The opening, over which is the inscription, is in the garden of a house, No. 191, rue de Paris. To visit this aqueduct permission should be obtained at the Prefecture; nevertheless the proprietor of the house allows strangers to descend by the opening. Great care should be taken not to descend when very warm, as the cold is intense.

Aqueduc de St. Gervais or de Romainville. By this aqueduct the water from the heights of Romainville, Bruyères, and Menilmontant flows into a reservoir in the village of Pré St. Gervais, from whence it is conveyed to Paris by leaden pipes. The period of its construction is unknown, but it certainly existed as early as the thirteenth century, since, in 1265, St. Louis granted to the *Filles Dieu* of the rue St. Denis part of the water which it supplied to the fountain St. Lazare. This aqueduct was repaired by command of Henry IV, at the same time as that of Belleville. It supplies about six hundred and forty-six hogsheads of water in twenty-four hours. The reservoir was rebuilt in the reign of Louis XIV, as appears by an inscription in letters of gold upon a tablet of black marble. It is about twelve feet in length by ten in breadth. In the front is a niche with a fountain in the centre.

Canal de l'Ourcq.

The difficulty of supplying the public fountains by machines requiring frequent repair gave

birth, at different periods, to proposals for obtaining water by means more simple and natural. Many projects were proposed and rejected previous to the suggestion of Messrs Solage and Bossu, in 1799, of opening a communication between the Seine and the Ourcq. They calculated that by prolonging the latter river to Paris, they could supply to the capital forty-four thousand hogsheads of water in twenty-four hours. The proposal, however, was rejected as impracticable. On the 29th Floreal An X (May 19, 1802), a decree was issued, which set forth:—“ *Il sera ouvert un canal de dérivation de la rivière d'Ourcq, qui amènera cette rivière dans un bassin près de la Villette.*” On the 25th Thermidor following another decree appeared, which fixed the 1st Vendémiaire, An XI (September, 1802), for its commencement, assigned the necessary funds out of the receipts at the barriers of Paris, and charged the prefect of the department with the chief direction, and the engineers *des Ponts et Chaussées* with its execution. After the commencement of the canal, several delays took place at different periods, and in 1814 the works were entirely suspended. In 1818, the municipal body of Paris were authorised by a special law to borrow seven millions of francs to finish the canal, the completion of which was undertaken by Messrs St. Didier and Vassal. Since that period the works have rapidly advanced. The objects for which this canal has been opened are to convey to a spacious basin water for the supply of the inhabitants of the capital, and the fountains which embellish it; to establish a communication between the river

Ourcq and Paris; to form on the north of the city, a canal composed of two navigable branches, the one extending from the Seine at St. Denis to the basin, and the other from the basin to the Seine at the Arsenal; and lastly, to furnish a supply of water to the manufactories of the capital. The various branches or ramifications of this canal are known by the names of the *Canal de l'Ourcq*, the *Bassin de la Villette*, the *Aqueduc de Ceinture*, the *Canal de St. Martin*, the *Gare de l'Arsenal*, and the *Canal de St. Denis*.

The *Canal de l'Ourcq* receives the water of the Ourcq beyond the mill of Mareuil, about twenty-four leagues from Paris, and after collecting the streams of the Collinance, the Gergogne, the Therouenne, and the Beuvronne, falls into the *bassin de la Villette*. Its volume, according to an accurate calculation, is eight thousand five hundred and ten inches during six weeks of the year, and twelve thousand six hundred and thirty-seven inches during the remaining forty-six.

The *Bassin de la Villette*, situated without the barrier de Pantin, between the Flanders and German roads, was begun in 1806, and finished in 1809. It forms a parallelogram of eight hundred and eighty-nine yards by eighty-nine, and is built of substantial masonry. The waters of the *Canal de l'Ourcq* are received at the northern extremity. The axis of the basin is the same as that of an elegant rotunda which forms barracks for gendarmes, and its banks are planted with four rows of trees. At the two angles of the southern extremity are openings, which supply water to the *Aqueduc de Ceinture* and the *Canal de St. Martin*.

The *Aqueduc de Ceinture* extends from the western angle of the basin as far as Mouceaux, encircling Paris on the north. Its length is four thousand eight hundred and thirty-three yards, and it is intended to supply the fountains of the capital on the right bank of the Seine. This aqueduct sends out two branches, called *Galerie de St. Laurent*, and *Galerie des Martyrs*, from which the water is conveyed to numerous points by smaller ramifications and cast-iron pipes.

The *Canal de St. Martin*, at first called *Canal de Navigation*, communicates between the eastern angle of the basin and the *Gare de l'Arsenal*, forming a course thirty-five thousand five hundred and fifty-six yards in length. It is constructed of solid masonry, and the sides are skirted with haling ways and trees. This canal passes between the boulevard and the hospital St. Louis, and, after traversing the faubourg du Temple, the rue Menilmontant, and the rue du Chemin Vert, falls into the *Gare* in the Place de la Bastille. The bridges over the canal in the faubourgs and streets are elegantly built of stone. Those already erected are at the barrier de Pantin, the rue de la Boyaûterie, the rue Grange aux Belles, and between the faubourg St. Antoine and the *Gare*. Several others are to be built. The *Canal de St. Martin* with that of *St. Denis*, forms a communication from the Seine to the Seine.

The *Gare de l'Arsenal*, formed of the moat of the Bastille cleared of its rubbish and old constructions, is six hundred and fifty-one yards in length by about sixty-four in breadth. On the right leading down to the river is a baling way

ten feet wide. It will contain upwards of eighty boats, leaving the middle clear for a passage. A bridge has been erected towards the river, over the sluice where the waters of the *Gare* fall into the Seine.

The *Canal de St. Denis* begins near the town from which its name is derived, at the spot where the small river Rouillon empties itself into the Seine, and terminates at the *Canal de l'Ourcq* in a small semicircular sheet of water, about nine hundred yards beyond the *bassin de la Villette*. After encircling the town of St. Denis on the Paris side, this canal extends in a straight line to the *Canal de l'Ourcq*. Its length is seven thousand three hundred and thirty-three yards, and in its course there are twelve sluices. Two bridges have been constructed over it between Paris and St. Denis, and a third at the northern extremity of the village of la Villette. From the point where this canal commences, boats can reach the *Bassin de la Villette* in eight or ten hours; whereas, by the Seine, on account of its numerous windings, three days are required to arrive at Paris. This vast and eminently useful undertaking is nearly completed.

HYDRAULIC MACHINES.

The insufficiency of the quantity of water supplied by the aqueducts of Belleville and St. Gervais, was much felt under the reign of Henry IV (the new aqueduct d'Arcueil not being then constructed), and the scarcity at the palaces led to the establishment, upon the second arch of the Pont Neuf, of an hydraulic machine, which took the name of

Pompe de la Samaritaine, from its being ornamented with a group in gilt lead, representing Christ and the woman of Samaria at Jacob's well. This machine was demolished in 1813.

Pompe du Pont Notre Dame. The utility of the *Pompe de la Samaritaine* suggested the idea of constructing a similar machine upon the Pont Notre Dame, which was carried into execution in 1670. It consists merely of a square tower, containing a reservoir, into which the water is elevated by machinery set in motion by the current of the river.

Pompe à Feu de Chaillot. In the year 1735, two foreigners made proposals to elevate the water of the Seine by means of steam engines, and distribute it to the houses of Paris; but the project being little understood, their proposals were rejected. In 1778, Messrs Perier were authorised to erect a steam engine upon the quai de Billy, below the village of Chaillot, at the expense of a company. The building containing the engine, which was made by Boulton and Watt, is a square pavilion of an elegant form. A canal, seven feet wide, constructed under the Versailles road, extends to the middle of the river, where it receives the water, and conveys it into a large free-stone basin, from whence it is elevated by the steam engine into reservoirs built upon the heights of Chaillot, at one hundred and ten feet above the level of the Seine. From these reservoirs, which receive four hundred thousand cubic feet of water in twenty-four hours, communications, by means of pipes, are formed with the houses and several fountains on the northern bank

of the river. The first trial of this engine, the earliest that appeared in France, was made on the 8th of August, 1781, in the presence of the lieutenant of police. But such was the ignorance of the principle of the machine, that for several years after it was erected, the smallest derangement caused a stoppage in the works, until a person, dispatched to Birmingham, returned with the means of repairing them. The works of this machine may be visited by strangers, who give a small fee to the workman that conducts them.

Pompe à Feu du Gros Caillou. After the establishment of their hydraulic machine below Chailot, Messrs. Perier erected another on the quai des Invalides, to supply the houses and fountains on the left bank of the Seine. The first stone was laid by the *prévôt des marchands* on the 24th of July, 1786. This building also presents an elegant pavilion; but as the Gros Caillou is destitute of heights, it was necessary to add a tower nearly seventy feet in elevation, to contain the reservoirs. The works of this machine may also be visited.

A third building, destined for a steam engine, was constructed upon the same bank of the river near the barrier de la Gare; but it has never been used. It is of an elegant form, and has a lofty square tower like that of the Gros Caillou.

From these engines water is gratuitously supplied in case of fire, and, to that effect, reservoirs, kept constantly full, have been built in different quarters of the capital.

Towards the end of 1788, more than four-fifths of the shares of the company to whom these ma-

chines originally belonged, had been transferred to the royal treasury in exchange for other securities, so that the crown had become nearly the sole proprietor of the steam engines and their dependencies, which, since that period, have been considered public property, and are superintended by persons appointed by the government.

FOUNTAINS.

It has been ascertained, by exact calculations, that the immense volume of six thousand nine hundred and forty-four inches of water was supplied by aqueducts to ancient Rome, and one inch, flowing with mean rapidity, affords seventy-two hogsheads in twenty-four hours. Modern Rome still enjoys one thousand five hundred inches of water, which is distributed by numerous magnificent fountains. In 1754, Paris did not possess more than two hundred-inches of water. Since that period the quantity has been greatly increased, and when the canal de l'Ourcq is finished, the French capital will be better supplied than any other city in the world.

Under Philip Augustus there were only three public fountains in Paris. In the interval between the reigns of that prince and Louis XII, thirteen others were constructed, of which four were without the city, till the erection of new walls by Charles V, when three of them were enclosed within its bounds. These fountains, all in the northern part of the capital, were supplied by the aqueduct of Belleville and that of St. Gervais. When these aqueducts were repaired by command

of Henry IV, that monarch decreed also that two new fountains should be erected. Upon the reconstruction of the aqueduct of Arcueil, in the reign of Louis XIII, fourteen new fountains were built, and supplied from that source. In the following reign, the Pompe du pont Notre Dame having been established, Louis XIV issued an order in council for new fountains to be constructed in all parts of the city. Under Louis XV several were erected, some of which are remarkable for the beauty of their ornaments; but the supply of water was very scanty till the steam engines at Chaillot and the Gros Caillou were established. Under the government of Napoleon the number of public fountains was greatly augmented. Seventeen were constructed between 1804 and 1812. Exclusive of those of the palaces and royal gardens, there are now within the city bounds one hundred and twenty-seven fountains.

The plan of conveying water by pipes to private houses has been only partially adopted; but it is sold from door to door at the rate of one sou per pail, by water carriers who obtain it at the fountains. Although most of the necessities of life are cheaper in Paris than in London, the essential articles of firing and water are considerably dearer. The latter too is frequently obtained with inconvenience, irregularity and trouble.

We shall now describe such of the fountains as are entitled to notice, of which the number is small compared with those which are merely streams issuing from uninteresting orifices or lions' heads, in walls or posts in different places.

*Fontaine de St. Avoye,**Rue St. Avoye.*

This fountain, erected in 1687, is divided into two stories. In the centre of the lower one is a niche, ornamented with a sea-shell and congelations. The upper story is adorned with pilasters, surmounted by a semicircular pediment between two dolphins supporting an escutcheon.

*Fontaine de Bacchus,**At the corner of the rue Censier.*

This fountain, by Bralle and Valois, has been much admired, but certainly is not very classical. There is a moral fable in the decoration: a satyr, surrounded by Bacchanalian attributes, offers water to those around him, who without doubt are friends to stronger beverage. The irony intended is that water becomes more necessary as our wants multiply.

*Fontaine de Birague,**Rue St. Antoine.*

The name of this fountain is derived from cardinal René de Birague, chancellor of France, by whose munificence it was erected, in 1579. In 1707 it was rebuilt. Its plan is a pentagonal tower surmounted by a dome terminated by a lantern. The sides are similar, consisting of a niche between Doric pilasters supporting a pediment, above which rises an attic adorned with a Naiad and rivers. On each side was formerly a

tablet with an inscription. The following is the only one that now remains :

PRÆTOR ET AEDILES FONTEM HUNC POSUERE, BEATI
SCEPTRUM SI LODOIX, DUM FLUET UNDA, REGAT.

Château d'Eau du Boulevard de Bondy.

This magnificent and picturesque fountain, executed in 1811, after the designs of Girard, is very happily placed on a piece of elevated ground, formerly a bastion, between the Porte St. Martin and the rue du faubourg du Temple, and forms a grand reservoir which receives the water of the canal de l'Ourcq and distributes it to the fountains in the vicinity. It is for this reason that it is called *château d'eau*. It consists of five concentric basins placed one above another, the largest of which is ninety feet in diameter. From the centre of the uppermost rises a shaft, ornamented with leaves, supporting two *pateræ* of different dimensions, from whence the water falls in a fine cascade from basin to basin. At a level with the upper basin, four square pedestals support each two antique lions, which spout forth water into one of the basins. The lions, shaft and *pateræ*, are of cast iron, and the basins are of Chateau Landon, stone highly polished. In the wall towards the rue de Bondy, two niches are contrived, from which water issues through lions' heads for the supply of the neighbourhood. A project was formed for embellishing the whole length of the boulevards with similar monuments, from distance to distance. This fountain cost

180,000 francs, and affords two hundred and ten inches of water.

Fontaine des Capucins,

Rue St. Honoré, at the corner of the rue Castiglione.

This fountain was formerly surrounded by the buildings of five or six convents, which have been demolished or converted to other purposes. This circumstance is alluded to in the following inscription by Santeuil, which it still bears:

TOT LOCA SACRA INTER, PURA EST, QUÆ LABITUR UNDA;
HANC NON IMPURO, QUISQUIS ES, ORE BIBAS.

The Fontaine des Capucins was erected in 1671, and rebuilt in 1718. It is adorned with ornamental joints, and consists of a niche surmounted by a pediment, above which is a second story with a window.

Fontaine St. Catherine,

Rue du Faubourg St. Antoine.

This fountain consists of a projection, decorated with two pilasters of the Tuscan order, surmounted by a pediment, the whole enriched with congelations, shells, and other ornaments. It was erected in 1783 after the designs of Caron.

Fontaine de la Croix du Tiroir,

Corner of the rue de l'Arbre Sec and the rue St. Honoré.

This fountain derives its name from a cross, called *Croix du Tiroir*, near which it was situated.

It was rebuilt by Soufflot, in 1775, and adorned with sculpture by Boizot. Each front presents a basement adorned with vermiculated rustics, which supports pilasters, wrought in stalactites, with capitals ornamented in shells. The three stories, of which it consists, are surmounted by a balustrade, supported by trusses adorned with the heads of marine divinities. The front towards the rue St. Honoré is the widest, it having two windows at each story; whereas the other has but one. Between those of the first story is a nymph pouring water into a basin.

Fontaine Desaix,

See Place Dauphine, page 326.

Fontaine du Diable,

At the corner of rue de l'Échelle and rue St. Louis.

The origin of this fountain, as well as of its name, is quite unknown. It was rebuilt in 1759, and consists of a lofty obelisk, upon a pedestal, the torus of which is sculptured in oak-leaves. At the upper angles of a tablet are two Tritons supporting the prow of a ship. The sculpture, which is in good taste, was executed by Doré.

Fontaine de l'Échaudé,

Vieille rue du Temple.

This building bears some resemblance to the monument known by the name of Demosthenes' lantern. It is of an octagonal form and divided

into compartments decorated with mouldings, and crowned by a cupola similar to those of the Turkish mosques, terminated by a small vase ornamented with congelations.

*Fontaine de l'École de Médecine, or
d'Esculape,*

Place de l'École de Médecine.

This magnificent fountain was erected in 1806, after the designs of Gondouin, and presents four fluted columns of the Doric order which support an entablature. Above them is an attic in which is a reservoir, from whence a vast sheet of water falls twenty-four feet into a semicircular basin behind the columns. The design of this building is simple and grand. The effect of the water, on account of the height from which it falls, is very striking when there is a sufficient supply.

Fontaine Égyptienne,

Rue de Sèvres.

This beautiful fountain was constructed in 1806. It presents the gate of a temple, the opening of which forms a niche, for a copy of the Egyptian Antinous, holding in each hand a vase, from whence water falls into a semicircular basin, and issues thence by the head of a sphynx in bronze. In an entablature which crowns the building an eagle is displayed.

Fontaine de l'Éléphant,

See Place de la Bastille, page 329.

Fontaine de Grenelle,

No. 57, rue de Grenelle St. Germain.

This fountain, although much extolled, is in a very bad style. It is built on ground which formerly belonged to a convent of nuns. Bouchardon, who furnished the designs, executed all the figures and bas-reliefs, and even some of the ornaments with which it is decorated. It was begun in 1739 and finished in 1745. The building is of a semi-circular form, ninety feet in length by thirty-six in elevation. In the centre is a projecting mass, from which two wings extend to the contiguous houses. It consists of a basement, above which rises an upper story, presenting in the centre a kind of portico, and in the wings niches and windows between small pilasters without bases or capitals. The whole is surmounted by an attic extending the length of the building. In front of the portico is a group in white marble, representing the city of Paris sitting upon the prow of a ship, and regarding with complacency the Seine and the Marne, which are recumbent at her feet. The portico, consisting of four Doric columns supporting a pediment, forms a back ground, and places the city of Paris as at the entrance of a temple dedicated to her honour. In the lateral niches are allegorical statues of the seasons, each of which with its characteristic attributes is explained by a bas-relief beneath it. The niches are separated by ornaments in relief with the city arms in the centre. Between the columns is a marble tablet, with the following inscription by

cardinal Fleury, effaced at the revolution, but since restored :

DUM LUVODICUS XV.

Populi amor et Parens optimus,

Publicæ tranquillitatis assertor,

Gallici Imperii finibus,

Innocué propagatis ;

Pace Germanos Russosque

Inter et Ottomanos

Feliciter conciliatâ,

Gloriosé simul et pacificé

Regnabat,

Fontem hunc civium utilitati,

Urbisque ornameto.

Consecrarunt

Præfectus et AEdiles,

Anno Domini

M.DCC.XXX.IX.

The water issues through bronze heads in the basement. This fountain was certainly designed more for ornament than use, as the water it affords bears no proportion to the dimensions of the building.

Fontaine des Innocens,

See *Marché des Innocens*, page 349.

Fontaine des Invalides,

See page 226.

*Fontaine de Leda, or de la rue Vau-
girard,*

At the corner of the rue du Regard.

This fountain, erected by Bralle, at Bonaparte's command, presents the form of a tomb. It is ornamented with a large bas-relief, by Vallois, representing Leda on the banks of the Eurotas, caressing Jupiter, under the form of a swan. At the feet of Leda, Cupid is seen drawing an arrow from his quiver. The water flows into a basin from the beak of the swan. At the angles are two pilasters, adorned with Dolphins, one encircling a trident and the other a rudder. Above the pilasters is a pediment.

Fontaine de Louis le Grand,

*At the angle formed by the rue de la Michodière and
the rue du Port Mahon.*

The front presents a recess between two Doric columns supporting a pediment. Above rises a second story decorated with two Composite pilasters, and a tablet which is surmounted by an attic. The lower story is rusticated, and the upper one ornamented with canterlevers, swaggs, etc. The recess is adorned by a shell. On the tablet is the following inscription, by an unknown author :

REX LOQUITUR, CADIT È SAXO FONS, OMEN AMEMUS;
INSTAR AQUÆ, Ô CIVES! OMNIA SPONTE FLUENT.

The erection of this fountain was decreed in 1671, but was not executed till 1712.

*Fontaine de St. Louis,**Rue St. Louis.*

This fountain consists of a pedestal, surmounted by a niche between two pilasters; the latter support a pediment, behind which rises a small dome terminated by a lantern. The niche is filled by a vase upon a pedestal, having Tritons seated upon Dolphins on each side.

Fontaine, or Grotte du Luxembourg,

See page 189.

*Fontaine de Mars, or du Gros Caillou,**Rue St. Dominique, opposite the Military Hospital.*

This fountain was erected in 1809. It presents a square mass of building ornamented with eight Doric pilasters, and an entablature. In the front is a bas-relief representing Hygeia, the goddess of health, administering a draught to an exhausted soldier. The figure of the soldier is naked except his head, which is covered with a helmet, and he leans on a shield. On the sides are vases, surrounded by the Esculapian serpent, and adorned with bas-reliefs. The angles of the front and two sides are ornamented with sea-monsters.

*Fontaine St. Martin,**Rue St. Martin.*

This fountain consists of a basement and two pilasters, surmounted by a pedestal, ornamented

with an escutcheon, and crowned by a sea-shell. The pilasters are adorned with vermiculated rustics and congelations. In the centre is a tablet, and above it a panel containing a ship in relief. It is built against the wall of the ancient convent of St. Martin des Champs. Part of the wall and a small tower still exist.

Fontaine Maubuée,

At the angle of rue Maubuée and rue St. Martin.

This fountain is one of the most ancient in Paris, having existed early in the fourteenth century. In 1733 it was rebuilt. It consists merely of a projecting mass in the form of a pedestal. Upon each front is a vessel of rushes, with a sea-shell in the centre, and above it a tablet for an inscription. The front towards the rue Maubuée is surmounted by a ship, emblematical of the city of Paris.

Fontaine de la rue Montmartre.

This fountain forms a house, four stories high, and consists of imposts ornamented with congelations, and surmounted by a pediment. The centre is divided into three tablets. Beneath the balcony of the second story are three bas-reliefs, representing coats of mail, helmets, shields, quivers, etc.

Fontaine de la Naïade, or des Haudriettes,

Rue des Vieilles Haudriettes.

This fountain was built in 1775, after the de-

signs of Moreau. The bas-relief of a Naiad sleeping among rushes, is by Mignot.

Fontaine du Palmier,

See *Place du Châtelet*, page 325.

Fontaine du Parvis Notre Dame,

See page 472.

Fontaine des Petits Pères,

Rue Notre Dame des Victoires.

This fountain was constructed in 1671, and consists of a basement which supports two pilasters surmounted by a pediment. The following inscription, by Santeuil, was obliterated at the revolution, but has since been restored :

QUE DAT AQUAS, SAXO LATET HOSPITA NYMPHA SUB IMO;
SIC TU, CUM DEDERIS DONA, LATERE VELIS.

Fontaine de la Place de l'École,

See *Place de l'Ecole*, page 330.

Fontaine de la Place St. Michel,

At the top of the rue de la Harpe.

Upon the site of this fountain there formerly stood a gate flanked with towers, called *Porte St. Michel*, which was demolished in 1684, by order of Louis XIV. The construction of the fountain was begun in 1687, after the designs of Bullet. It consists of a vast niche, ornamented with Doric

columns, supporting a pediment; a construction certainly too heavy for the mere thread of water which issues from it. In the following inscription, by Santeuil, allusion is made to the university, most of the colleges being situated near the fountain:

HOC SUB MONTE SUOS RESERAT SAPIENTIA FONTES
NE TAMEN HANC PURI RESPUE FONTIS AQUAM.

*Fontaine, or Château d'Eau de la
Place du Palais Royal,*

See *Place du Palais Royal*, page 164.

Fontaine de St. Sulpice,

See *Place St. Sulpice*, page 328.

Fontaine de Popincourt,

Rue de Popincourt.

This fountain was constructed in 1806, by Bralle, and is one of his best compositions. Its form is a cippus terminated by a scroll pediment, in the tympanum of which is a pelican feeding her young. The front presents a bas-relief of Charity, by Fortin. Two fine poplars planted on each side of this fountain add to its effect.

Fontaine de Richelieu,

At the angle of rue de Richelieu and rue Traversière.

This fountain, erected in 1671, derives its name from Cardinal Richelieu. It is remarkably plain,

but bears a tablet with the following inscription, by Santeuil, in which he alludes to the cardinal's office of grand master and superintendent general of navigation:

QUI QUONDAM MAGNUM TENUIT MODERAMEN AQUARUM
RICHELIIUS, FONTI PLAUDERET IPSE NOVO.

Fontaine St. Severin,

*At the angle of the rue St. Severin and the rue
St. Jacques.*

This fountain was erected in 1624, and is remarkable for a dome surmounted by a lantern. Upon a tablet of white marble is the following inscription, by Santeuil, which alludes to its being placed at the foot of a mountain:

DUM SCANDUNT JUGA MONTIS ANHELO PECTORE NYMPHÆ,
HIC UNA È SOCIIS VALLIS, AMORE, SEDET.

Fontaine de Tantale, or de la Pointe St. Eustache.

This fountain, situated at the angle formed by the rue Montmartre and the rue Montorgueil, was built in 1806. It presents an elliptical niche between two rusticated imposts surmounted by a pediment, in the tympanum of which is an eagle. In the niche is a head of Tantalus, above a shell from which the water flows into a rich vase. The expression of the head is eagerness to drink. From the vase the water descends into a semi-circular basin. Upon the vase is a bas-relief, representing a Nymph, holding a vessel for Cupid to drink.

*Fontaine de Vendôme,**Rue du Temple.*

This fountain was attached to the ancient wall of the Temple, and derives its name from the Chevalier de Vendôme, who was grand prior of France, at the time of its construction. It is surmounted by a cupola. Beneath the pediment is an escutcheon which formerly bore the arms of Vendôme. It is also adorned with a military trophy.

*Fontaine St. Victor,**Rue St. Victor.*

This fountain was built in 1671, after the designs of Bernini, and was called *Fontaine d'Alexandre* or *de la Brosse*, because, upon its site, there had previously existed a tower of that name. It afterwards was called *Fontaine St. Victor*, from the celebrated abbey near which it was situated. The building presents a narrow lofty front ornamented with a vase and festoons, above which are the city arms.

The following lines by Santeuil, in which allusion is made to the valuable library of St. Victor, were effaced at the revolution:

QUÆ SACROS DOCTRINÆ APERIT DOMUS INTIMA FONTES,
CIVIBUS EXTERIOR DIVIDIT URBIS AQUAS.

ESTABLISHMENT OF CLARIFIED AND PURIFIED WATER OF THE SEINE,

No. 24, quai des Célestins.

The water of the Seine, although the purest in

Paris, is much improved by the process which it undergoes in this establishment, and is no dearer than the common water; but it can only be had by subscription. The public are admitted to view this institution, which the allied sovereigns visited in 1814.

The following lines on the Seine, are by the celebrated Latin poet, Santeuil, a canon of the abbey of St. Victor:

Sequana, cùm primùm Reginae allabitur Urbi
 Tardat præcípites ambitiosas aquas;
 Captus amore loci, cursum obliviscitur anceps
 Quo fluat, et dulces necit in Urbe moras.
 Hinc varios implens fluctu subeunte canales,
 Fons fieri gaudet, qui modò flumen erat.

When to the queen of cities comes the Seine,
 His rapid waters hurrying to the main,
 He checks his course, and now, forgetful, seems
 Doubtful which way to guide his wandering streams;
 Struck with affection for the spot, he plays
 With lingering fondness through its streets and ways;
 While, with refreshing tides each part supplied,
 He sports a fountain who a stream did glide.

BATHS.

Balnea, vina, Venns, corrumpunt corpora nostra,
 At vitam faciunt balnea, vina, Venus.

Wine, women, baths, our vigour undermine,
 But life's not life without baths, women, wine.

In the middle ages public baths, called *étuves*, were so common in Paris, that six streets or alleys derive their names from them. It appears also that in the houses of the wealthy, there were baths

in which at grand entertainments it was customary for the guests to bathe. The ceremony of the bath was very strictly observed at the reception of a knight. In the thirteenth century the servants of the public baths traversed the streets every morning and gave notice, in the following terms, that the baths were prepared :

Seignor, car vous allez baingnier
Et estuvez sans délaier,
Li baing sont chant, c'est sans mentir.

These establishments maintained their reputation for a long period, and their proprietors, called *barbiers-étuvistes*, formed a corporate body. Under Louis XIII and Louis XIV they became places of pleasure and debauchery, to which cause may be attributed their decline. At present the baths in Paris are numerous, and afford every kind of accommodation at a moderate charge. The warm bath is regarded by the French, and particularly by the Parisians, as essential to the preservation of health. The bathing establishments are formed of ranges of small rooms, furnished with every necessary appendage. The temperature of the bath may be regulated at pleasure by two pipes, one for hot and the other for cold water. Bathers may be accommodated with a slight repast and the perusal of the daily papers. The usual charge for a bath is twenty-five or thirty sous, exclusive of linen; but by taking six tickets an allowance is made. For a towel is paid two sous, a *peignoir* eight sous, and a dressing-gown six sous.

Mineral and sulphur baths are also common in Paris, and very reasonable.

Bains Vigier.

In the year 1760, M. Poitevin established on the river warm baths, constructed on boats, and the speculation proved successful. Of this kind four are now kept by Vigier. They are stationed near the Pont Marie, the Pont Neuf, and above and below the Pont Royal. That above the Pont Royal, opposite the palace of the Tuileries, is the most spacious and elegant. It was constructed by Bellanger in 40 days, in 1801, on a boat as long as the largest vessels. It is two stories high, and the galleries are adorned with pillars, pilasters, and handsome ceilings. It contains one hundred and sixty baths, which in summer are generally occupied from day-break till eleven at night. In winter the establishment closes at ten o'clock. The entrance is adorned with flowers and shrubs; and a flower-garden is laid out on the bank of the Seine. This establishment is remarkably clean and well attended.

Bains Chinois,

No. 25, Boulevard des Italiens.

This construction presents masses of artificial rock, surmounted by Chinese buildings and emblems, designed by Lenoir le Romain. This establishment unites a *restaurant* and a *café* with commodious and agreeable baths.

Bains Montesquieu,

Rue Montesquieu.

This establishment, situated in the most fre-

quented quarter of Paris, surpasses all the others in elegance. Nothing can be more commodious than its distribution. Two columns decorate the entrance, which leads to a beautiful staircase.

Bains Turcs,

No. 94, rue du Temple.

These long established baths are elegant and commodious. In front is a pretty garden, which is now greatly diminished by the construction of fourteen shops, surmounted by a first floor, and a terrace extending the whole length.

Bains St. Sauveur,

No. 277, rue St. Denis.

The architecture of this establishment is simple and the distribution convenient.

Bains de Tivoli,

No. 88, rue St. Lazare.

In this fine establishment are baths of factitious mineral waters of every kind, with commodious lodgings for invalids, and a fine garden, besides the privilege of walking in the *Jardin de Tivoli*.

Bains de Galles,

No. 1, rue de Grammont.

This establishment is kept by Dr. Galles, and bears a high reputation for mineral and sulphureous baths.

Besides the above, there are, in every quarter of the capital, other baths of less note, but very convenient and comfortable.

Bains de la Rotonde,

Palais Royal, opposite the rue Vivienne.

This establishment is conducted with the utmost cleanliness, and fitted up in a style of elegant simplicity, which, with very moderate charges, are calculated to insure the sanction of the public.

Bains Chantereine,

No. 36, rue Chantereine.

This is one of the best bathing establishments in the capital.

Écoles de Natation (Swimming Schools).

There are three swimming schools in Paris, which in the summer season are much frequented by the young Parisians. The principal one consists of seven large boats connected together so as to form a parallelogram, which bounds an open space for swimming. It is stationed at the quai d'Orsay, at a short distance from the shore. The side boats are covered with more than one hundred and sixty small dressing rooms. The end boats support various offices belonging to the establishment. A bridge with platforms, from whence the divers plunge, is thrown across the centre. This open space being from eight to twelve feet deep, none but expert swimmers, or

learners attended by their master, are allowed to enter it. The lessons are given in a private room, where the learner is suspended on shingles in the swimming attitude, and the master directs his limbs into the various motions of the art; he then goes into the water, being held in a shingle by the master, and repeats the motions till he can perform them without assistance. The next step is to swim under the inspection of the master, who holds before the learner a pole, which he can grasp in case of need. A youth seldom requires more than twenty lessons to become sufficiently expert to perfect himself without aid by daily exercise. This is one of the most useful establishments in France. Every possible precaution is taken to prevent accidents, and regulations, enforced by the police, for maintaining propriety and decency, are strictly adhered to. The school opens on the 1st of May, and closes on the 1st of October. The charge, including dressing gown and drawers, is, for admittance to the open space 1 franc 3 sous; for the lesson 3 francs 8 sous. When a party is formed to swim outside the school, boats and rowers are in close attendance, for which a small extra charge is made.

A smaller school, on a similar plan, is stationed below the quai de Bethune, near the île Louviers, where the water is shallow, and there is in some parts a good sandy bottom.

A third school is at the Pompe à Feu at Chaillot. This is intended principally for the winter season, as the water is in a tepid state, being warmed by steam. It is questionable whether the water can be changed here sufficiently often to be as

clean as bathers desire. The charge for a bath is 1 franc 3 sous. When a lesson is taken, the total charge is 2 francs 10 sous.

COMMON SEWERS.

The Seine and the Bièvre in the southern part of Paris, and the Seine and the rivulet of Menilmontant in the northern part, were formerly the only receptacles for rain-water, etc. When ditches were opened round the city walls, these served as sewers, and some parts of them, now arched over, are still devoted to that purpose. About the year 1370, under the *prévôté* of Hugues Aubriot, the *grand égout* was formed, by lining with masonry the sides of the bed of the rivulet of Menilmontant, which had become dry. This sewer extends on the north of Paris, and falls into the Seine below Chaillot. At the same time several smaller sewers were opened, which emptied themselves into the *grand égout*. These sewers becoming gradually choked up, and not being covered, were insufferable nuisances wherever they passed, and several times threatened to generate contagious diseases by the exhalations which they sent forth. The evil had become so great in 1671, that it was determined that several of the sewers should be vaulted, and the *prévôt des marchands* and *échevins* were enjoined to inspect them annually. At the same time was formed the *égout de l'Hôtel des Invalides*, which traverses the esplanade and falls into the Seine. In 1734, the lower part of the *égout* Montmartre was vaulted; in 1740 the *grand égout* was covered in; and in 1754, three new

sewers were built, viz. that of the École Militaire, which traverses the Champ de Mars, and those of the rue St. Florentin and the Place Louis XV. The sewers which surround the Palais Royal were opened when that edifice was built, and empty themselves into that of the Place du Carrousel. All the sewers in the interior of Paris are now vaulted over, except part of the *égout du Ponceau* in the faubourg St. Denis. Those of the southern part of the capital, of the *Cité* and the île St. Louis, are much less considerable than those of the northern part, as will appear by the following table.

	Yards.
Length of Sewers on the northern side	23,356
— — on the southern side	5,231
— — in the isles de la Cité and St. Louis.....	313
TOTAL	28,900

CHAPTER XV.

CHARITABLE INSTITUTIONS AND PRISONS.

HOSPITALS.

Establishments for affording relief to the sick, shelter to foundlings, and succour to the aged, infirm, and unfortunate, existed in Paris at a very early period; but being exclusively under the direction of interested ecclesiastics, the object of their founders was grossly perverted, and their revenues directed to improper objects. From the time of Philip Augustus to the period of the revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their mal-administration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates, and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration. In the year 1786, a pamphlet appeared, which demonstrated the urgent necessity of removing the patients from the Hôtel Dieu, and distributing them in different houses. It also proposed the demolition of the Hôtel Dieu and the erection of four hospitals without the barriers. This pamphlet called forth an answer from

the superintendents of the hospital, who opposed the measure. Another pamphlet appeared in reply, which contained the most convincing arguments. This controversy having interested the public mind in favour of a change, Louis XVI commanded the Academy of the Sciences to make inquiry into the state of the Hôtel Dieu. Their report showed the state of that hospital to be most deplorable. The construction of the four hospitals was therefore ordained by the king, who, in a prospectus, invited the inhabitants of Paris and of France to concur with him by donations and subscriptions in this work of beneficence. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the revolution, caused several millions of livres of the hospital fund to be dissipated. The revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement. The project, however, of dividing the Hôtel Dieu, and establishing four hospitals at Paris, was not forgotten. By a decree of the Convention, dated July 16th, 1793, the administration of the department was commanded to transfer, without delay, part of the patients of the hospitals of Paris into convents or other structures which had become national property. By another decree, of August 24th, 1794, the superintendence of the hospitals of Paris was vested in sixteen members of the National Convention. By a subsequent decree, two new hospitals were established, and the number of beds

in those already existing considerably augmented. At various successive periods the state of the *hospitaux* and *hospices** of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration. This administration, which was created in February, 1801, consists of a general council and an administrative committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendence. The military hospitals are under the government of the *état major* of the garrison of Paris. The general council, formed of the principal magistrates, and individuals distinguished by their probity, talents, and philanthropy, decide all general administrative measures, and superintend the property, accounts, and other affairs of the *hospitaux* and *hospices*. This council assembles every Wednesday at the Hôtel de Ville. The prefect of the department is its president. The administrative committee regulates the different branches of management, and for that purpose have agents attached to each establishment. For the more prompt and regular performance of the duties of the administrative committee, their functions are divided into five branches, as follows: 1. The *hospices*. 2. The *hospitaux*, general bakehouse, and *pharmacie centrale*. 3. The domains. 4. *Séours à domicile*. 5. The accounts. The office of the general administration is in the Parvis

* In France a distinction is made between *Hôpital* and *Hospice*; the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged and infirm, or foundlings.

Notre Dame, where all the archives and other papers of the hospitals are deposited. In addition to the hospitals, the superintendence of the general administration extends to charity schools and various other benevolent institutions.

All the public places of amusement, except the French Opera, pay a tax of ten per cent on their receipts towards the support of the hospitals. Nearly a fourth of the entrance duties collected at the barriers is devoted to the same object. A heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.

The general administration forms a board, which is attended daily by medical men to examine the patients who apply for admission.* By means of this arrangement the physician of any hospital, whose attention is directed to a particular disease, or class of diseases, may send any patient to the hospital to which he is attached.

A course of lectures on pharmaceutical chemistry is delivered every winter.

In general, the hospitals of Paris are clean and well managed, for which they are not a little indebted to the *Sœurs de la Charité*, and other female religious orders, who devote themselves to the care of the sick, and, at the same time, watch over the interests of the hospital, and even perform the most menial offices. These women are particularly clean and neatly dressed.

The physicians and surgeons visit the patients of the principal hospitals, at seven in the morning,

* Accidents and urgent cases are received without this form.

and deliver clinical lectures at nine, on the most interesting cases, a system admirably adapted to instruct students in the nature, progress, and cure of the various diseases.

The number of beds established in the *hospitaux* and *hospices* is more than fifteen thousand, and their revenues amount to more than nine millions and a half of francs. The expenditure differs but little from the receipts. In 1819 thirty-seven thousand nine hundred and seven patients were treated in the hospitals of Paris.* The mean number of beds occupied in the *hospitaux* is three thousand eight hundred and sixty, and the mean annual expense of each bed is 603 francs. The mean mortality is about a seventh. The mean expense of the *hospices* is 2,958,823 francs; and their ordinary population is nine thousand five hundred persons, each of whom costs 18 sous a day. These are exclusive of the *Enfans-Trouvés* (the Foundling Hospital) which, in 1816, cost 1,246,240 fr. In the same year the sum of 1,450,496 fr. was distributed to eighty-four thousand poor at their own houses.

Hôtel Dieu,

Parvis Notre Dame.

This is the most ancient hospital in Paris. Its foundation is attributed to Saint Landri, bishop of Paris, in the seventh century. Philip Augustus is the first king known to have been a benefactor to this establishment, and by him it was first styled *Maison de Dieu*. St. Louis enlarged the buildings of this hospital, exempted it from taxes and duties, and assigned it an annual revenue.

In 1602, a further enlargement having become necessary, Henry IV caused two wards to be added. Several private individuals have also been considerable benefactors. In the night of August 1st, 1737, a dreadful fire broke out at the Hôtel Dieu, which burnt for four days and did great damage. Two thousand five hundred patients were transported to the cathedral of Notre Dame and the archbishop's palace. By another fire, December 29th, 1772, several hundred of the patients perished in the flames, and by the falling of the buildings.

The Hôtel Dieu consists of several piles of building irregularly disposed, and is divided into twenty-three wards, of which eleven are for men and twelve for women. The wards are well ventilated, and each patient has a separate bed. The front was erected in 1804, after the designs of Clavaireau. It is a projecting Doric vestibule. At the revolution this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel Dieu*. The present number of beds is one thousand two hundred and sixty-two. The *religieuses* of the order of St. Augustine attend upon the patients.

In this house are received the wounded and sick, with the exception of children, incurable and insane persons, lying-in-women, and persons having chronical or venereal diseases. The public are admitted to visit the patients or inspect the establishment on Wednesdays, Fridays and Sundays, from one o'clock till three. To enter on other days application must be made to the *Agent de surveillance*.

*Hôpital de la Pitié,**No. 1, rue Copeau.*

This hospital was founded in 1612, for the reception of paupers, and is so called because its chapel was dedicated to *Notre Dame de la Pitié*. In 1657, it was appropriated as an asylum for the children of beggars. It afterwards was opened for the reception of orphans and foundlings, who, during the revolution, were called *élèves de la patrie*. In 1809, these children were removed to the asylum in the rue St. Antoine, and the *Hôpital de la Pitié* was annexed to the *Hôtel Dieu*. This hospital contains six hundred beds distributed in twenty-three wards. The *dames religieuses de St. Thomas de Villeneuve* attend upon the patients. It may be visited by applying to the *Agent de surveillance*.

*Hôpital de la Charité,**Rue Jacob.*

This hospital was founded, in 1613, by Mary de Medicis, for a religious community called *Frères de la Charité*, who were all surgeons or apothecaries, and not only afforded corporeal relief to the sick, but assisted them in their spiritual duties. A new ward and portico were erected in 1784; the latter serves as an entrance to the hospital, and is adorned with columns of the order of *Pestum*. The public are allowed to visit the hospital. During the revolution, this establishment took the title of *Hospice de l'Unité*, but about fifteen years after it resumed its former name of *Hôpital de la Charité*. It contains about three hundred beds.

The same diseases are treated here as at the Hôtel Dieu and the Hôpital de la Pitié. The *sœurs de St. Vincent de Paul* attend upon the patients.

Hôpital St. Antoine,

No. 206, rue du faubourg St. Antoine.

This hospital was established in the ancient abbey of St. Antoine, by a decree of the Convention, dated 28 Nivose, An III (January 17th, 1795). A new ward was constructed in 1799. The number of beds is two hundred and sixty-two. The patients here are such as are affected with acute diseases. They are attended by the *sœurs de St. Marthe*. The public are admitted on Sundays and Thursdays, from two o'clock till four.

Hôpital Cochin,

No. 45, rue du faubourg St. Jacques.

This building was originally called *Hospice de St. Jacques du Haut Pas*. Its construction, which is due to the beneficence of M. Cochin, curate of St. Jacques du Haut Pas, was begun in 1780 and finished in 1782, after the designs of Viel. Two aged persons, a man and a woman, the most respectable among the poor of the parish, laid the first courses of the columns of the portico. For this ceremony, the tools which Louis XIV used when a child, in laying the first stone of the Val de Grâce, were brought from that monastery. This building is one hundred and forty-four feet in length, and forty-two in breadth. The kitchen, dispensary, baths and refectories, are on the ground-floor. On the first

floor is a chapel terminated by a cupola ; it serves as a vestibule to two spacious rooms which extend on each side ; two smaller rooms are placed in the pavilions. The distribution of the second floor is similar, with the exception of the chapel, which rises to the height of both stories. There are five staircases for the service of this house ; the first is in the central projection which forms a portico to the hospital ; two are in the gallery, parallel to the rooms, and two others in the pavilions. Several galleries, contrived in the different stories, form a covered communication between all the parts of the building, the plan of which is happy. M. Cochin intended this hospital merely for his own parishioners, but patients are now received into it from all parts of the capital. The diseases treated here are the same as those at the Hôtel Dieu. The number of beds is one hundred and twenty. The *Sœurs de St. Marthe de Paris* attend upon the patients. This establishment may be visited by strangers upon producing a passport.

Hôpital de Madame Necker,

No. 5, rue de Sèvres.

This hospital was founded, in 1779, by the wife of the celebrated Necker, upon the site of an ancient convent of Benedictine nuns. Louis XVI contributed to this useful establishment, which at first took the name of *Hospice de St. Sulpice et du Gros Caillou*. During the revolution, this house was called *Hospice de l'Ouest*, and within a few years it has borne the name of its foundress. The

cases admitted here are the same as those treated at the Hôtel Dieu. The number of beds is one hundred and twenty-two. In the room of the *Sœurs de St. Vincent de Paul*, who attend the patients, is a portrait of Madame Necker. Permission is given to visit this hospital.

Hôpital Beaujon,

No. 54, rue du Faubourg du Roule.

This hospital was founded in 1784, by Nicholas Beaujon, receiver-general of the Finances,* for twenty-four orphans of the parish du Roule, twelve boys and twelve girls, for whose support he endowed it with an annuity of 20,000 francs. By a decree of the convention, dated January 17, 1795, this orphan asylum was converted into an hospital for the sick, and took the name of Hôpital du Roule. The council-general of hospitals have restored it to its former name, but not to its primitive destination. The Hôpital Beaujon was built after the designs of Girardin. The different parts are well distributed, solidly built, and tastefully decorated. The building is ninety-six feet in length, by one hundred and forty-four in depth, without including the garden. It consists of a ground-floor, two stories above, and a third in the roof; and contains one hundred and sixty beds for the sick of both sexes. The ground-

* Near the spot where this hospital stands, a chapel was built by M. Beaujon, after the designs of Girardin, as a place of sepulture for himself and family. It is in good taste and generally admired, but the exterior presents signs of abandonment and decay.

floor is devoted to convalescents, the kitchen, refectories, baths, and offices. The upper stories are divided into wards for the sick. The front presents no decoration except an entablature. The entrance is formed by an arcade. This hospital is confined between private houses, and the different stories have not sufficient elevation. The patients are of the same class as those at the Hôtel Dieu, and are attended by the *Sœurs de St. Marthe*. The days for admitting the public are Sundays, Tuesdays and Thursdays; but strangers may visit it every day.

Hôpital des Enfants,

No. 3, rue de Sèvres.

Upon this spot there existed a charity school, called *Maison de l'Enfant Jesus*, which was purchased, in 1732, by Languet de Gergy, rector of St. Sulpice, and opened for the reception of poor girls and sick women of his parish. It was afterwards converted into a school for the daughters of poor noblemen. In 1802, this house was formed into an hospital for sick children, and took the title of *Hôpital des Enfants*. The salubrity of the air and the extensive walks contribute greatly to the speedy convalescence of the young patients. It contains four hundred beds. Gratuitous advice is also given to sick children in the neighbourhood. The *dames de St. Thomas de Villeneuve* attend upon the patients. Strangers may visit this hospital without difficulty.

*Hôpital St. Louis,**No. 2, rue St. Louis, Faubourg du Temple.*

The plague or some other contagious disease prevailed at Paris in 1606, and at that period the Hôtel Dieu was so incommodious and ill managed that it served rather to propagate the contagion than to arrest its progress. The *bureau de la Ville* represented to president Harlay the urgent necessity of a separate hospital for contagious diseases. Henry IV, in 1607, assigned funds for the construction and support of a new hospital, which took the title of *Hôpital St. Louis*, and on July 13th, in the same year, the king laid the first stone of the chapel. The edifice was finished in four years, but was not opened for patients till the year 1619. At the time of the construction of this hospital, it was at a distance from any populous quarter of the capital, and to prevent more effectually the communication of contagious diseases, the architect surrounded it with a court one hundred feet wide, enclosed within lofty double walls. The hospital forms a parallelogram of three hundred and sixty yards by two hundred and forty, and thus has a superficies of one hundred and twenty-nine thousand six hundred feet. Round a court more than three hundred feet square, serving as a walk for the patients, are four large piles of building, containing, on the ground-floor, eight rooms and eight pavilions. The rooms are each one hundred and forty-four feet in length by twenty-four in breadth and eleven in height; they are divided into two parts by a range of pillars which support the ceilings. The eight pa-

vilions are in the middle and at the extremity of the fronts; they are each about thirty-three feet square, and are vaulted at the same height as the rooms. Two of these pavilions contain staircase, two contain chapels; two are warming-rooms, and two serve as vestibules. The first story is of the same extent as the ground-floor; but it is much higher. The garrets are left empty, and the upper part of the pavilions has open lanterns for the purposes of ventilation. The court between the double walls is planted with trees, and connected with buildings which contain the apartments of the persons attached to the hospital, the *dépôts*, and magazines. Near them are pump-cisterns, and various dependencies. A great space is employed in gardens and courts with the kitchen and bakehouse, and lodgings for the persons employed in them. Victuals brought to the patients by their friends is not allowed to be carried within the court, but is conveyed to them by means of a tower placed in a pavilion constructed for that purpose. In one of the courts is a building of Henry IV. On the side of the principal front is an orchard and a botanical garden, separated by a court which leads to the church. The church is so disposed, that strangers may enter the nave, and the patients the choir, without communicating with each other. These regulations respecting the non-communication of persons with the inmates of the hospital are, however, only acted upon in case of violent contagious diseases.

An important part of this establishment are the baths, which are on a large scale. The common baths, and those for the application of alkali

and other solutions, amounting in all to seventy, are disposed in two large rooms. The general vapour bath consists of a small room, having on one side a flight of steps for the patients to sit upon. The vapour rises through an opening in the floor. From twenty to thirty patients may take this bath at the same time. On each side is a dressing-room in a proper state of temperature. In an adjoining room are a shower bath, a single vapour bath, and a partial vapour bath; the vapour being applied by means of a tube, the orifice of which may be diminished or enlarged at pleasure. In another part of this hospital is the sulphurated vapour bath, which can contain twelve patients at once. There is also a single bath of this kind, and another for partial fumigations, by which the fumes of mercury or other substances may be applied to the face or other parts, without being inhaled. These baths are appropriated to the use of the male and female patients on alternate days; and may be renewed as many times in the day as circumstances require. This hospital has ever retained its original destination, and generally contains a great number of persons affected with cutaneous diseases. The success obtained in their treatment, however, by the means adopted in this hospital, does not appear greater than elsewhere. At the revolution it was named *Hôspice du Nord*, but it has since resumed the name of *St. Louis*. There are eight hundred and nine beds in this hospital. At night it is lighted up with gas. The *dames de St. Augustin* attend the patients. Strangers may visit the hospital by applying to the porter.

*Infirmerie de Marie Therèse,**No. 86, rue d'Enfer.*

This small hospital, which contains only fifteen beds, was established by the duchess of Angoulême, for the reception of sick or aged priests, and such sick persons as have been reduced to poverty by the revolution. It is governed by a council of twelve members. The institution is supported by voluntary contributions, and in proportion as its funds increase, the number of beds will be augmented.

*Hospice des Vénériens,**No. 39, rue des Capucins, faubourg St. Jacques.*

This hospital, for venereal cases, is established in the ancient convents of the Capucins, which was suppressed in 1781. In 1784, the buildings were converted into the *Hôpital des Vénériens*. It contains five hundred and fifty beds. Persons of both sexes are treated in this hospital, as well as infants who derive this dreadful disease from their parents. Gratuitous advice and medicines are afforded to patients who prefer remaining at their own houses. To visit this establishment, it is indispensable to produce a passport.

*Maison de Santé,**No. 17, rue du faubourg St. Jacques.*

This house was opened in 1809, for the reception of men afflicted with the venereal disease, who pay daily for their board and treatment, in summer from 2 fr. 50 cents. to 5 fr.; and in winter

from 3 fr. to 6 fr. It contains sixty beds, is under the direction of a superintendent, and subject to the inspection of the *Agent de surveillance* and the *économe* of the Hôpital des Vénériens.

Maison Royale de Santé,

No. 112, rue du faubourg St. Denis.

This house was opened in 1802, by the *Administration des Hôpitaux et des Hospices*, for the reception of invalids in middling circumstances, who pay a daily sum according to the accommodation they receive, as follows : viz. In rooms containing twelve or fourteen beds, 2 fr. 50 cents ; in those with two or three beds, 3 fr. 50 cents. A room for a woman, 5 fr. A room for a man, 6 fr. In this charge every thing, even vapour baths, mineral waters, etc., is included.

Maison d'Accouchement,

No. 3, rue de la Bourbe.

This hospital, which occupies the buildings of the abbey of Port Royal, was converted into a foundling hospital shortly after the dissolution of the monasteries at the revolution. Poor pregnant women were also admitted here to lie-in, as well as into the Hospice des Enfants-Trouvés, in the rue d'Enfer. This hospital then bore the name of *Hospice de la Maternité*. In 1814, the hospital in the rue d'Enfer was devoted to foundlings exclusively, and that in the rue de la Bourbe became a lying-in hospital. Any pregnant woman in distress is admitted into the latter, where she is care-

fully attended to and delivered by women. The church, which is that of the ancient abbey, was built in 1646, after the designs of Antony Le Pautre, and is much admired. Linen, and even garments, if necessary, are furnished to the patients, who leave the hospital at the end of eight days, unless ordered to the contrary by the medical attendants. In this hospital there is a school *d'accouchement*, to afford instruction in midwifery to women who come from the departments. The prefects are required to send annually one or more pupils, for each of whom 600 fr. is paid to the institution. The pupils are lodged and boarded, and each receives a sum sufficient to buy such books as are necessary. At the end of the year, the pupils are examined by a commission of physicians and surgeons, who distribute gold medals, silver medals, and books to the pupils, according to their attainments. This establishment may be visited by strangers upon producing their passport.

Hôpital de la Salpêtrière,

Boulevard de l'Hôpital.

The civil war which prevailed during the minority of Louis XIV had drawn to Paris so great a number of beggars, that some historians carry it to forty thousand. By an edict of April 27, 1656, the establishment of a general hospital for their confinement was ordained. An extensive saltpetre manufactory was granted for that purpose, and Liberal Bruant was charged to make the necessary alterations.

The hospital de la Salpêtrière is one thousand

six hundred and eighty feet in length, and one thousand one hundred and sixty-four in breadth; its superficies is fifty-four thousand three hundred and twenty toises; and all its arrangements are on a grand scale. The principal front to the north-west is above six hundred feet in length, and is situated at the bottom of a court which serves for a promenade. A vestibule, formed of three arches, decorated with four Ionic columns, and surmounted by an attic, leads to the church on the side open to the public. To the right and left, four pavilions terminate the wings, in which are dormitories; three rows of windows form the sole decoration of these buildings, which are pierced in the middle by an arch surmounted in a projecting body. The building to the east is the most ancient; it was constructed at the expense of Cardinal Mazarin, whose arms, supported by Hope and Charity, were placed above the entrance. The two figures still remain. Behind these buildings, at the distance of two hundred and twenty-two feet, were to have been two similar ones, but one only has yet been constructed. The church is in the centre of this space, which it divides into two courts. The plan of the church is circular, it is sixty feet in diameter, and is surmounted by an octagonal dome. The interior is pierced with eight arches, which communicate to four naves, each sixty feet in length, and to four chapels. These naves and chapels, disposed in *radii*, open into the centre of the church where the high altar is placed. The whole is covered with a wainscotting.

The hospital was opened in 1657, and the number of paupers admitted was very great. In

1662 it amounted to nine or ten thousand, and as a great multitude of paupers came from the provinces to Paris to beg, orders were given for them to be distributed in the houses dependent upon the Hôpital de la Salpêtrière. These houses were those de la Pitié, de Scipion, etc. Since that time the number of beggars has sometimes been eight thousand. This immense establishment is now exclusively devoted to females;—the deranged, the epileptic, the aged, and the infirm.

The part allotted to the deranged does not seem to have been built on a regular plan, but at different periods as occasion required. The cells are badly ventilated. To obviate this evil, in some degree, the upper parts of the walls between the cells have been replaced by gratings. By this means, however, the noisy patient in one cell may disturb many of her more peaceable neighbours. The whole number of insane, in this hospital, amounted, in 1820, to nine hundred, besides two hundred idiots. The greatest mildness is adopted in the treatment of the patients, and whoever has inspected this establishment, cannot fail to be pleased with the manner in which it is conducted, and the attention which is paid to the patients. As a proof of this attention, during eleven years only two suicides have been committed. Those who manifest a propensity to self-destruction, are placed in the infirmary, where they are more immediately under the eyes of the attendants. There are no chains nor whips to be met with: "La France," says a gentleman, "donne au monde civilisé l'exemple de plus de mille aliénés de tout âge, de tout sexe, de tout état, de tout caractère,

dirigés, contenus, et traités sans coups et sans chaînes."

Strangers desirous of visiting this establishment should go there before four o'clock, as every thing is then in order. Women attached to the hospital will conduct them to the different parts, for which a small fee is given.

Hôpital de Bicêtre.

This hospital is situated at the distance of half a league from the barrière d'Italie, on the west of the high road from Paris to Fontainebleau.* An ancient estate, called *la Grange aux Queux* or *aux Cuisiniers*, was purchased by John, bishop of Winchester, who built there, in 1204, a chateau, which was named *Château de Wincestre*, from whence came *Bichestre*, *Bicestre*, *Bicêtre*. Philip le Bel confiscated this estate in 1294, and several of his successors held possession of it. It was to this chateau that the duke of Berry retired with the duke of Orleans when the league was formed against the duke de Bourgogne. The duke of Berry, to whom the chateau belonged in the beginning of the 15th century, gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII bought it in 1632, and erected upon its site an hospital for military invalids, which took the title of *Commanderie de St. Louis*. It contained a chapel dedicated to St. John. Louis XIV having built the Hôtel des Invalides, this house was annexed to the general hospital de la Salpêtrière, of which it still continues a dependence.

* See *Bicêtre, Environs of Paris.*

Bicêtre is happily situated on lofty ground, and the air is better than in most of the hospitals of Paris. Great difficulty was experienced in obtaining a supply of water, as the quantity required for so vast an establishment was very considerable, and it possessed none but what was brought from the Seine. This inconvenience has been removed by the ingenuity of art. In 1753, Bosfrant, a skilful architect, sunk at Bicêtre a well which, by its depth and breadth, and the simplicity of the machinery which draws up the water, is certainly the most remarkable in France and perhaps in Europe. It is fifteen feet in diameter and upwards of one hundred and sixty-six feet deep. It is sunk in the solid rock and constantly contains fifteen feet depth of water. This well is in a building, to the left of which is the machine for raising the water, and to the right the reservoir for receiving it. Two large pails ascend alternately, in the space of five minutes, and furnish two hundred pails of water per day. When the pail reaches the reservoir, it is turned over by a hook and emptied into the reservoir, which will contain four thousand hogsheads. It is constructed of solid masonry with vaults supported by massive pillars. The water is conveyed by pipes to different parts of the establishment. The machine is a large wheel formerly set in motion by four horses, but now worked by twenty-four paupers, who receive for their labour 6 sous each and an extra portion of bread. Their labour endures for an hour and a quarter. When they hear the water emptied into the reservoir they turn in another direction, in order to let down the empty pail and bring up the full one.

The Hospital of Bicêtre is now devoted to a threefold purpose; it is an asylum and workhouse for the indigent, a lunatic asylum, and a prison. The indigent occupy the greater part of the building. They have no private rooms, but there are large halls, with workshops and dormitories, as also several gardens and court-yards for exercise.

Those who work are chiefly employed as shoemakers, stocking-manufacturers, and tailors. They receive wages, part of which is expended in procuring them better food, and the rest is given to them when they leave the asylum. They also make many pretty articles in wood and bone, and sell all the productions of their industry to the tradesmen of Paris; for it is a rule at Bicêtre, that nothing made in the house should be purchased by the inmates, but every thing they want is bought at Paris. The workshops are narrow dirty galleries; the indigent, however, are well clothed, and in general appear satisfied with their treatment. Their daily allowance of food is a portion of soup, a pound and a quarter of bread, four ounces of meat for dinner, vegetables or cheese at night, and a quarter of a pint of wine. At the age of seventy they have a double portion of wine; and when they have been thirty years in the house, they receive a double allowance of every kind. A class of persons called *reposans* are such servants of the hospital as are unable to work. They are treated the same as the other paupers, except that they go out when they please, and are allowed a small chest of drawers and curtains to their beds.

When sick, the paupers are removed to the in-

firmary, where every attention is paid to them, and they have beds with curtains. There is a Dispensary belonging to the establishment, and extensive borders in the garden for common medicinal herbs.

The linen for the paupers and lunatics is kept in a long gallery; and there, but there only, cleanliness prevails. The linen consists of fifteen thousand pair of sheets, and the same number of shirts, caps, etc. The sheets are changed monthly and the shirts weekly.

There are three thousand two hundred beds destined for the indigent, who, being mostly aged persons, are treated with the respect due to their years and misfortunes. The number of lunatics is eight hundred.

The most afflicting spectacle in the interior of this vast establishment is the lunatics, who have in general the same allowance as the paupers, but more bread is given them on account of their greater appetite. They are never chained or beaten, but when dangerous are confined with a strait jacket and shut up. Since the revolution a handsome new building was commenced, which was not finished till 1822. It cost 400,000 fr., and is appropriated to lunatics whose cases are not considered desperate, and who undergo a regular treatment. It consists of two wings flanked by fine galleries, in the centre of a square court enclosed with an iron railing. This part of the hospital contains some extraordinary lunatics, such as the pretended Dauphin, a man one hundred and nine years of age, etc.

All culprits condemned to detention in Paris

were formerly sent to Bicêtre to pass the term of their imprisonment; but since an attempt made by some of the prisoners, in 1823, to set fire to the building, the number has been greatly reduced, and few are now sent here except such as are condemned to the galleys, who remain at Bicêtre till the time of their departure. A band of these convicts tied together two by two, and chained by dozens, is called a *chaîne*; and before they set out they are stripped and searched. The convicts are either in upper rooms, called *cabanons* (by the vulgar *gallanons*), or under rooms, called *cachots blancs* and *cachots noirs*. The former are cells on the ground-floor, which receive light from a small window at the top. The latter are subterranean, but are seldom used, except as cellars. Those who are condemned to death in Paris are transferred to Bicêtre, where they await the result of their appeal to the Court of Cassation. If this appeal be rejected and the royal mercy be not extended to them, they are taken, on the day fixed for their execution, from Bicêtre to the Conciergerie, at an early hour in the morning, and from thence to the Place de Grève, where the execution generally takes place about four o'clock in the afternoon.

That part of the establishment appropriated to paupers is open daily to the public. The prison cannot be visited without an order from M. Fougères, secrétaire de la Préfecture de Police, which must be applied for by letter. A similar order is required to visit the lunatics, but strangers may obtain admission by applying to the keeper.

*Hôpital d'Enghien,**No. 14, rue de Babylone.*

This small hospital, founded in 1819, is attended by the *Sœurs de la Charité*. It contains sixteen beds for men, and fourteen for women.

*Hôpital Leprince,**No. 45, rue St. Dominique.*

This small hospital was founded in 1819, in execution of the will of M. Leprince, who bequeathed a sum for that purpose. It contains but few beds. The *Sœurs de la Charité* attend the patients.

*Hôpital des Gardes du Roi,**Rue Blanche.*

This is a spacious house, converted into an hospital for the king's body guards.

*Hôpital Militaire de la Garde Royale,**Rue St. Dominique, au Gros Caillou.*

This hospital was founded by the duke de Biron in 1765, for the French guards, and fifteen hundred beds can be made up in it if necessary.

*Hôpital Militaire du Val de Grâce,**No. 277, rue du faubourg St. Jacques.*

The buildings of this hospital formed a convent of nuns, who were originally established in the parish and castellany of Bièvre le Chatél, but

transferred to Paris in 1621, by Anne of Austria, consort of Louis XIII. The community were at first lodged in the house called Hôtel du Petit Bourbon, in the faubourg St. Jacques. A few years after this new establishment, the nuns began to build a regular monastery, of which the queen laid the first stone in 1624. She contributed about one half of the expense (36,000 livres), and the nuns paid the rest. The queen, after having been married twenty-two years, anxious to give an heir to the throne, made vows in a great number of churches and chapels, and among others in that of the Val de Grâce, where she promised to build a church, if her desires should be realized. At length, on the 6th of September, 1638, she gave birth to a prince, afterwards Louis XIV. After the death of Louis XIII, the queen determined to fulfil her vow. The digging of the foundations was begun in February 1645, and on the 1st of April in the same year, Louis XIV, then seven years old, laid the first stone of the church with great pomp. The celebrated Francis Mansart furnished the plans, and superintended the execution of the building, till it was nine feet above the ground; but, having then lost the favour of the queen, he was succeeded by J. Le Mercier, who only raised it to the cornice which crowned the first range of columns, when the works were suspended in consequence of the war de la Fronde. They were resumed in 1654, under the direction of P. Le Muet and Gabriel Le Duc. The building is general well executed; the portico, raised on eight of steps, is handsome, and the sculpture of the interior, by the brothers Anguier is highly

finished. The portico is formed of four Corinthian columns, crowned by a pediment. The interior possesses a character of grandeur which gives it a high rank among sacred edifices. It is ornamented with fluted Corinthian pilasters of fine proportions. In the vaulted ceiling of the nave are heads of the Virgin, St. Joachim, St. Joseph, St. Zachary, St. Elisabeth, and St. Anne, in bas-relief.

The high altar is surmounted by a magnificent canopy supported by six spiral columns of grey marble, with bases and capitals of bronze. On columns on each side of the altar are two beautiful circular pictures ; one representing the Conversion of St. Paul, and the other St. Martin, as the Patron of Soldiers. At the foot of the altar is a fine specimen of Mosaic work, presenting the initials of Anne of Austria, surmounted by a crown.

The painting of the dome, in fresco upon stone, by P. Mignard, contains more than two hundred figures of colossal proportions, and represents the glory of Heaven. It is the largest work of the kind in France. In the lower part of it, the Queen appears offering to St. Louis the plan of the structure. The dome is also ornamented with bas-reliefs of the Four Evangelists. Behind the high altar is a chapel called the Chapel du St. Sacrament, embellished with figures of the Four Fathers of the Church in bas-relief, and a picture of the Lord's Supper.

The church was finished and dedicated in 1665, and was then destined to receive the hearts of the princes and princesses of the royal family. The first heart deposited there was that of Madame Elisabeth of France, daughter of Louis XIV, who

died in 1662. A vault for their reception was afterwards constructed under the dome, and the chapel, hung with black velvet and armorial bearings in silver, had a platform surmounted by a rich canopy, where they were long exposed before they were placed in the vault. In 1696, the king ordered the hearts to be deposited in the vault below, except that of Anne of Austria his mother, and the duke of Orleans his brother, which remained in the chapel.

Under Bonaparte, the convent of the Val de Grâce was converted into a military hospital. It contains about a thousand beds.

The church, after the Revolution, became a general magazine for the effects of military hospitals. In 1826 it was repaired and restored to Divine worship.—It is absolutely prohibited for strangers to visit the hospital; but they can enter the church every day.

Hôpital Militaire de Picpus,

No. 19, rue de Picpus.

This hospital is dependent upon the preceding.

Hospice Clinique de l'École de Médecine,

Rue de l'Observance.

The most rare and dangerous surgical cases are treated here gratuitously, with the view of improving the pupils, and thereby ultimately rendering a service to humanity. The number of beds is twenty two. In the back courts of this

hospital are pavilions which serve as dissecting rooms for the students. No persons except students can enter without express permission of M. Brechet, *Chef d'Anatomie*, who is very careful whom he admits.

Maison Royale, Charenton.

This hospital, for insane persons of both sexes, was founded at Charenton in 1644, by the minister Sebastian Leblanc; but was afterwards formed into a boarding house by the *frères de la Charité*, for the cure of lunacy. In 1797, it was converted by the government into an asylum for the reception of four hundred lunatics, whose cases admit a hope of cure. The mode of treatment adopted here is entirely new. Balls, concerts, and theatrical representations are given to the patients, and frequently themselves are the actors. This treatment is said to have succeeded in many cases. The situation of the house is salubrious, the air is pure, and there are bowers and walks in which the patients can indulge in solitude and meditation. The asylum is under the immediate authority of the Minister of the Interior, and the superintendence of a special committee, appointed by the minister. Persons are received here gratuitously and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.—There are three classes of boarders, viz: first, those who pay 1300 fr. and upwards; the second, 975 fr.; and the third, 650 fr., including washing.—Lunatics can only be admitted on the presentation of a certificate

of their birth, or by an order of the prefect of police, or a request of the mayor of the *arrondissement* or commune, in which they reside. This request should be signed by the sub-prefect, and accompanied by the certificate of a physician attesting the lunacy of the individual: nevertheless, in cases of absolute urgency, lunatics may be received at once, with the obligation that the parents or tutors immediately fulfil the formalities prescribed for their admission. — Admission is granted every day, at whatever hour the patients may be presented, but the public are only admitted on Tuesdays, Thursdays, and Sundays, into the *bureau du Directeur*, or of the *surveillant-général de l'administration*, from nine till four o'clock. Lunatics, cured or uncured, are restored to their families on the permission of the authority which requested or ordered their admission. The asylum can be visited by applying to *M. le Directeur*.

HOSPICES AND BENEVOLENT INSTITUTIONS.

Hospice des Incurables Femmes,

No. 54, Rue de Sèvres.

This house, originally called *Hôpital des Incurables*, was founded, in 1634, by Cardinal de la Rochefoucault, as appears by an inscription over the door of the church. The buildings present nothing interesting in their external appearance, but are distributed on a plan which will bear a comparison with any establishment of the kind. The church is in the centre; in the nave is an

elegant mural monument in honour of the founder, who is represented in a kneeling posture. On each side of the church are rooms, destined originally for both men and women. It has five hundred and ten beds, and is now exclusively devoted to women, who are attended by the *sœurs de la Charité*.

Hospice des Incurables Hommes,

No. 166, Rue du faubourg St. Martin.

This hospital was established in the ancient convent of the Recollets in 1802, when the *Hôpital des Incurables* was appropriated to females only. The number admissible into this house is four hundred. The *sœurs de la Charité* also attend here. This establishment may be visited daily.

Hospice des Ménages,

No. 28, rue de la Chaise.

This house was originally a lazaretto for children afflicted with scorbutic and other cutaneous diseases. Upon the return of Charles VIII from his expeditions in Italy, the lazaretto was one of several houses appropriated to his troops, who brought with them the venereal disease. In 1554, the old building being pulled down, the municipality of Paris bought the ground and materials, and erected an hospital called *Hôpital des Petites Maisons*, for beggars, old men, idiots, etc. By an ordinance of October, 1801, this institution was appropriated exclusively to the aged and infirm, and received the name of *Hospice des Ménages*,

a name indicative of its object. It contains five hundred and fourteen beds for aged persons of both sexes, married or widowed, who have resided in Paris. The man must be seventy, and the woman sixty years of age. Each receives a pound and a quarter of bread per day; the sum of 3 francs, and a pound of meat every ten days; and a load of wood, and a load of charcoal a year. Besides the beds above mentioned, it contains a hundred which are reserved for widowed individuals of either sex, sixty years old, who on entering pay 1600 francs, and bring some furniture. They have more comforts than the others, and can quit the hospital for any period they choose, and receive, during their absence, at the rate of 150 francs a year. The *sœurs de la Charité* attend this establishment. Strangers may visit the hospital every day.

Asile Royal de la Providence,

No. 50, rue de la Chaussée des Martyrs.

This establishment, founded in 1804, by M. and Mad. Micault de la Vieuville, was created a royal institution in 1817. It is under the immediate authority of the Minister of the Interior, and serves as an asylum for sixty aged or infirm persons of both sexes belonging to Paris. Twelve places are gratuitous, of which two are at the nomination of the founders or their families, two are at the disposal of the Minister of the Interior, and eight are filled up by the Provident Society. The others are for boarders, for each of whom 600 francs a year is paid. Twelve of the latter now belong

to the king, and are filled up by the minister of his household; sixteen are in the nomination of the Provident Society; and twenty in that of the Council of Administration of the Asylum. It has a governor, and is superintended by a council, composed of five members, of which the governor is one. Four *Sœurs de la Charité* manage the household affairs.

*Institution de Sainte Perine,
Grande rue de Chaillot.*

This house was an ancient monastery, called Abbaye de St. Perine, which was suppressed in 1790, and, in 1806, was converted into an asylum, by M. Duchaila, for aged persons of both sexes, who have a small fortune. The empress Josephine was a great benefactress of this institution. By her orders the building was enlarged and the number of beds augmented. No person under sixty years of age can enter this establishment. The mode of admission is two-fold, 1. By paying annually 660 francs; 2. By paying down a sum in proportion to the age, according to a fixed standard. Thus a person sixty years of age would pay down 5,269 francs, whereas one, one hundred and two years old would pay only 800 francs.

Philanthropists may purchase as many places as they please, according to the scale of payment given above. The number admissible is one hundred and seventy-five. This institution is attended by the *sœurs de la Sagesse*.

*Maison de Retraite, or Hospice de
Larochefoucauld,*

Route d'Orléans, near the barrière d'Enfer.

This house, which is now devoted to the reception of old servants of the hospitals, and other aged and infirm persons, was originally established by the *Frères de la Charité*, under the title of *Maison Royale de Santé*, for twelve soldiers and the same number of ecclesiastics. The buildings were erected after the designs of Antoine. During the revolution it became an hospital for the inhabitants of Bourg la Reine and the adjacent villages, and took the name of *Hospice National*. In 1802 it was devoted to its present purpose, and contains one hundred and fifty beds. Infirm persons who are sixty years and upwards pay 200 francs a year, and those under that age, 250 francs. Infirm persons, of small fortune, upwards of twenty years of age, may treat for admission by paying down a sum according to their age, etc. which gradually rises from 700 francs to 1600 francs. The house furnishes food, fire, medicine, etc. and there is a private infirmary. The *Sœurs de la Charité* attend this institution, which may be visited by applying to the porter.

Hospice des Enfants-Trouvés,

No. 74, rue d'Enfer.

At a remote period of the history of France, the maintenance of foundlings was at the charge of the feudal lords. Their progressive increase led, in 1552, to the appropriation of the Hôpital

de la Trinité for the reception of deserted children. In 1570, the foundlings were removed from the Hôpital de la Trinité to a house in the *cité*, ceded by the chapter of Notre Dame for a pecuniary consideration. The children received into this house, which took the name of *Maison de la Couche*, were placed daily in a large cradle in the church of Notre Dame, to excite the public liberality and diminish the expenses of the lords. The foundlings of this establishment being dreadfully neglected, a widow lady, residing in the vicinity, received them into her house, but her servants, weary of their employment, made them an article of traffic. This dreadful abuse at length became public, and Vincent de Paul, a man celebrated for his zeal and benevolence, incensed at the abominable traffic in foundlings, procured for them, in 1638, a new asylum, near the Porte St. Victor, and engaged the *Sœurs de la Charité* to take care of them. The funds for their support being found very inadequate to the object, the superintendents of this establishment determined by lot which of the infants should be preserved and fed. The others were abandoned. In 1640, Vincent de Paul assembled together the *Sœurs* who had the care of these foundlings, and enjoined them to renounce the barbarous decision by lot, and to preserve the lives of all the unfortunate children. The zeal of this philanthropist in the cause of humanity, rendered him superior to all the repulses he met with in soliciting contributions. In 1641, he obtained of the court an annuity of 3000 livres for the foundlings, and 1000 livres for their nurses. In 1644, he obtained an additional

annuity of 8000 livres, and in 1648, part of the chateau of Bicêtre was at his request granted for an asylum. In this chateau the mortality of the children was so great, that it was thought to arise from an unhealthy atmosphere; they were therefore removed to a house near the convent of St. Lazare, and the *Sœurs de la Charité* were charged to take care of them. The number of foundlings gradually increasing, and the revenue and alms being found very inadequate to their support, the *Parlement*, in 1667, ordained that the *seigneurs hauts justiciers* should pay annually to this asylum the sum of 15,000 livres. Upon the issuing of this decree, the managers of the institution determined upon the formation of two more spacious and commodious establishments. For the first, they purchased some houses in the faubourg St. Antoine, upon the site of which they erected an extensive hospital.* The second asylum was established in three small houses at the corner of the rue Neuve Notre Dame, which the managers purchased of the Hôtel Dieu. This asylum was demolished in 1748, and a more substantial and convenient structure erected near the same spot,† after the designs of Boffrand. Soon after the revolution, the convent of the Prêtres de l'Oratoire, in the rue d'Enfer, and the ancient abbey of Port Royal, in the rue de la Bourbe, were converted into foundling hospitals, to which the children from the two establishments before mentioned were removed. The house in the rue de la Bourbe is now a lying-in

* Now the *Hospice des Orphelins*.

† Now the *Bureau Central d'Admission dans les Hôpitaux et Hospices*.

hospital. The wards of the actual asylum in the rue d'Enfer, called *crèches*, are furnished with an immense number of cradles. In the church is a magnificent statue of St. Vincent de Paul, by Stouf. The garden is very extensive. The nurses are called *nourrices* and *meneurs*. The dormitory for the *nourrices* contains twenty-five beds. The *meneurs* occupy a separate part of the building. Children are admitted here by day and night without any inquiry. The number of children annually received into the Foundling Hospital is from five to six thousand. Any person wishing to bring up a foundling, may have one from the hospital on giving proper security for its board and education. An individual resident in the country who undertakes to bring up one of these children, receives an allowance until the child be twelve years old. This hospital is attended by the *Sœurs de St. Vincent de Paul*, and the *Sœurs de la Charité*; and is kept in admirable order. The facility thus afforded for the protection of deserted infants, however objectionable in other respects, certainly operates as a powerful check to infanticide. Strangers may visit this asylum daily.

Hospice des Orphelins,

No. 124, rue du faubourg St. Antoine.

This building was originally occupied as a foundling hospital. At first female orphans only were received into this establishment; but when the Hôpital de la Pitié was annexed to the Hôtel Dieu, the orphans of that institution were removed

here; and the buildings were disposed so as to keep the sexes separate. It now contains about six hundred orphans of both sexes, from the age of two to twelve. They are taught writing and arithmetic, and at an early age are sent into the country to learn rural occupations, or are put out apprentices to some trade, and continue under the protection of the institution till they are of age. This hospital is attended by the *Sœurs de St. Vincent de Paul*. Admittance may be obtained daily.

Hôpital Royal des Quinze-Vingts,

No. 38, rue de Charenton.

This hospital for the blind was founded by St. Louis, in 1260, in the rue St. Honoré, at the corner of the rue St. Nicaise, where, at that period, there was an extensive wood. The hospital, at its first institution, was divided into *aveugles* and *voyants*; the latter conducted the former. There were at that time three hundred blind persons in the *Quinze-Vingts*, or fifteen score as the name indicates, besides *voyants*. They were placed by their founder under the superintendence of the grand almoner of France, and had many privileges. A chapter was attached to the church who held a meeting every Sunday. The *frères* and *sœurs* might contract marriages, but on condition that it should be between an *aveugle* and a *voyant*. Two blind persons, or two who could see, were forbidden to marry. To contract a marriage, it was necessary to ask permission of the chapter. If any married without permission they were dismissed.

The *Quinze-Vingts* occupied their original habi-

tation till 1779, when cardinal de Rohan, grand almoner of France, removed them to the *Hôtel des Mousquetaires noirs*, where they still remain. At the revolution this institution took the title of *Hospice des Aveugles*, and was superintended by a gratuitous and honorary council of five persons; but the revenue was in great part confiscated. In 1814, Louis XVIII restored to the hospital the revenue which it previously possessed. This institution is still under the government of the grand almoner of France. The number of inmates is three hundred. None are admitted but those absolutely both blind and indigent, and such are received here from any part of the kingdom. They are lodged, and receive twenty-four sous a day for their food and clothing. The work executed by these unfortunate persons is extremely interesting. Strangers are admitted to the hospital daily.

Institution Royale des Sourds et Muets
(Deaf and Dumb Asylum),

No. 254, rue du faubourg St. Jacques.

For this institution, which is highly deserving of a visit from the stranger, France is indebted to the celebrated Abbé de l'Épée, who, without patronage, and with a fortune not exceeding 500*l.* a year, undertook to maintain and bring up at his own expense more than forty deaf and dumb pupils, whom he succeeded in instructing to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing. The Abbé de l'Épée

was scarcely known in Paris till 1777, when the emperor Joseph II., being in the French capital, visited the Deaf and Dumb School. The ingenious means employed excited the admiration of the emperor, who expressed to the queen of France his surprise that the school should not have received encouragement from the government. The queen visited the school, and in November of the following year, a decree was issued which authorised its establishment in the buildings of a convent of Celestins which had been suppressed. The decree was not carried into execution till March, 1785, at which period an annuity of 3,400 livres was granted to the institution. The Abbé de l'Epée dying in 1790, was succeeded by the Abbé Sicard, who carried the system of instruction to perfection. During the revolution this institution was transferred to the buildings of the Séminaire de St. Magloire, rue du faubourg St. Jacques, where it still continues. The Abbé Sicard died on the 10th of May, 1822, and was succeeded by the Abbé Perier. The Minister of the Interior is visitor of this institution, which is superintended by an honorary council of seven members. The number of gratuitous pupils is fixed at ninety. That of boarders is unlimited. To be admitted gratuitously into the institution, the child must be full twelve years old, and not exceed sixteen; and must present a certificate from the authorities of his parish, setting forth that he is really deaf and dumb, sound of mind and body, and without the means of education. The pupils of both sexes remain in the institution five years, and are taught reading, writing, arithmetic, drawing, and

some trade. The terms for boarders depend upon the circumstances of their parents, but the common standard is 900 francs a year for boys and 800 francs for girls. Strangers are admitted from time to time to witness the public exercises, which are highly interesting and extremely well attended. No one could be present without feeling the most powerful emotions of pity, anxiety, and astonishment, mingled with the warmest respect for those, through whose unwearied skill and philanthropy numbers of these unfortunate individuals have been put in possession of social and mental enjoyment. Others have been enabled to read and pronounce aloud any sentence written for them, though, of course, being merely imitation and not heard by the utterer, the pronunciation is not correct. This sort of pronunciation is the effect of a compelled mechanical exertion of the organs of speech, produced by the instructor's placing his lips and mouth in certain positions, and appearing to the scholar to make certain motions, who, in endeavouring to imitate such motions, necessarily utters a sound more or less like that required. The degree of force which it is necessary the scholar should apply to pronounce distinctly any word, is regulated by pressing his arm gently, moderately, or strongly. The various specimens shown of the work performed by them is both curious and wonderful.

The public exercises do not take place on fixed days, but are always announced in *GALIGNANI'S MESSENGER*. For tickets of admission, apply by letter (post paid) to *Monsieur le Directeur*, at the Institution. They may also be obtained by writ-

ing the name, and address, a few days beforehand, in a book at the porter's lodge.

*Institution Royale des Jeunes
Aveugles,*

No. 68, rue St. Victor.

This institution originated in the benevolent exertions of M. Haüy, who offered himself in 1784, to the *Société Philanthropique*, to instruct gratuitously the blind children under their care. His method was not new, but he was the first who put it in practice in Paris, and carried it to perfection. Shortly after its establishment, the Blind School was separated from the Philanthropic Society, and in 1791 was created a royal institution, by Louis XVI. This school occupies the buildings of the ancient Collège des Bons Enfans, and well deserves a visit from the traveller. It contains sixty blind boys, and thirty girls, who are maintained at the expense of the state for eight years. Blind children are also admitted as boarders. They are taught music, reading, arithmetic, writing, and various trades, in all of which they excel. Admittance may be obtained every day, except Sundays and Thursdays, by applying to the porter. Public exercises of the pupils take place from time to time.

*Maison de Refuge pour les Jeunes
Prisonniers,*

Rue des Grés, St. Jacques.

This institution, which is established in the an-

cient convent des Jacobins, is destined to reclaim young offenders condemned to corporeal punishment. When the term of their imprisonment has expired, they are here received and employment is provided for them. Upon obtaining permission of the government, young prisoners are allowed to enter before their sentence has expired. They here receive elementary instruction, are taught the principles of religion, and are habituated to labour. This useful establishment is in part supported by voluntary contributions.

*Maison d'Éducation de l'Ordre Royal
de la Légion d'Honneur,*

No. 2, rue Barbette.

This establishment, for the education of girls, as well as a similar one in the Hôtel des Loges, in the forest of St. Germain, is a dependence of the *Maison Royale de St. Denis*.* In this house there are four hundred gratuitous pupils. No strangers are allowed to visit it.

ESTABLISHMENTS CONNECTED WITH
THE HOPITAUX AND HOSPICES.

*Bureau Central d'Admission dans les
Hôpitaux et Hospices,*

No. 2, place du Parvis Notre Dame.

This office is established in buildings erected for a Foundling Hospital. On the sides of the en-

* See *St. Denis, Environs of Paris*.

trance are two fountains, consisting of antique stone vases, upon each of which is a bas-relief, representing females attending a dying man, in allusion to the Hôtel Dieu. The object of this office is to prevent imposition in obtaining admission into the hospitals. All the persons connected with it are medical men. Urgent cases are admitted without delay, but other patients are obliged to obtain a ticket at the central bureau before they can enter. Persons from the country are admitted into the hospitals of Paris upon producing a passport delivered *gratis*. Here also tickets are given for the admission of paupers into the *hospices*. The office is open daily from nine o'clock till four. A medical man attends here every Tuesday, Thursday, and Saturday, from nine to twelve o'clock, for the treatment of children troubled with scald heads. Every Monday and Friday, from nine to twelve o'clock, bandages are given to persons furnished with a certificate of poverty from the *Bureau de Charité*.

Maison Scipion,

Rue Scipion, faubourg St. Marcel.

Under the reign of Henry III, a rich Italian gentleman, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622 to form an asylum for aged and infirm men. In 1636 it was given to the Hôpital de la Salpêtrière for its slaughter-house, baking-office, etc. It now forms a general bake-house for all the hospitals, prisons, etc. of Paris, and sends out annually more than seven million pounds of bread. Strangers are allowed to visit this immense establishment.

*Pharmacie Centrale,
Quai de la Tournelle.*

A general dispensary, first established in the Hôpital des Enfants Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramiones, where it still exists. This establishment is divided into sections, one of which consists of warehouses for drugs, etc; the other is a vast laboratory, in which medicines are prepared for the hospitals, charitable institutions, and prisons. Here also are prepared, for the whole kingdom, boxes of preservatives from contagion, and remedies for drowned or suffocated persons. No persons are allowed to visit this establishment except medical men and surgeons.

*Établissement Central de Vaccination
Gratuite,*

No. 8, rue de Poitiers.

This institution, formed in 1801, by the Prefect of the department of the Seine, is placed under the superintendence of the General Council of Hospitals, and directed by the Central Committee of Vaccination. The experiments on vaccination are performed in this establishment by a central committee, composed of fifteen members, charged by the government to correspond with the Prefects, the Committees of Vaccination, and the Physicians of the departments, and to propagate this discovery through the kingdom, in order to exterminate the small pox. Vaccination is gratuitously performed in this establishment, on Tuesdays and

Saturdays, at twelve o'clock. Vaccine matter is sent from hence into the departments to such persons as apply for it. The *Académie royale de Médecine* hold their meetings in this building.

Bureau de la Direction des Nourrices,
No. 18, rue St. Apolline.

The object of this useful establishment is to afford to the inhabitants of Paris and its environs the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages. A similar institution existed in Paris as early as the thirteenth century, under the title of *recommanderesses*. This bureau is under the direction of the General Council of Hospitals. A duty of 5 fr. is paid when a nurse is selected. A nurse receives 15 fr. per month, which is paid in advance. If she goes into the country the expenses of her journey are paid. The nurses, in addition to their local certificates of qualification, are carefully selected, and both their morals and health closely scrutinized by the agents of this office, who pay them their salary, and are answerable for their good conduct.

Amphithéâtre d'Anatomie des Hôpitaux de Paris,*

Rue d'Orléans, near the Hôpital de la Pitié.

This establishment is destined for the instruction of young men who devote themselves to the

* At the Jardin des Plantes there is a course of lectures delivered on comparative anatomy.

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practice of the medical art. It may be visited by
applying to the porter.

Secours à Domicile (Relief at Home).

In each of the twelve *arrondissemens* of Paris, there is a *bureau* to afford relief to aged and infirm persons, and poor women having large families, and gratuitous advice and medicines to the sick, at their own houses. There is also an infirmary attached to each *bureau*. The relief granted to the poor consists of a distribution of bread, meat, and clothing, besides which a monthly allowance of 3 fr. is afforded to such as are seventy-five years of age, and of 6 fr. to such as are eighty. Before and during the revolution, these offices were called *bureaux de bienfaisance*. They are under the direction of the prefect of the department and the General Council of Hospitals. Each bureau consists, 1st, of the mayor, who is president, *ex-officio*, the deputy mayors, the rector of the parish, the curates of the chapels of ease, and the protestant minister, where there is a church of that persuasion; 2nd, of twelve managers, chosen by the Minister of the Interior; 3rd, of commissaries for the poor, and of *dames de charité*, whose number is determined by the *bureau*. An accountable agent is attached to each. In 1819, the bureaux relieved thirty-seven thousand and fifty-four families, or eighty-five thousand eight hundred and fifty-seven individuals.

*Établissement en faveur des Blessés
Indigens,*

No. 9, rue du Petit Musc.

This establishment, the object of which is to afford gratuitous advice, linen, and dressings to indigent persons, who have received wounds, sprains, etc., was founded by the late M. Dumont Valdajou, a celebrated surgeon, for the support of which government allowed him, and continues to his successors, the sum of two thousand francs a year, taken from the funds of the *Secours à Domicile*. Strangers are allowed to visit this institution.

Établissement de Filature,

*Rue de la Chaussée, cul de sac des Hospitalières, near
the Place Royale.*

This establishment is principally destined to procure work for poor women, who, on presenting a certificate from the *Bureau de Charité*, with the recommendation of a responsible person, receive a quantity of hemp for spinning, for which, when done and returned, they are paid a certain sum. The number of women employed by this institution is about three thousand. There are besides one hundred weavers, who have no other means of existence than what are afforded them here, and for whom frames are procured, if they are unable to buy them. About thirty children belonging to these paupers are gratuitously instructed in a neighbouring school, at the expense of the establishment.

BENEVOLENT SOCIETIES.

Société Philanthropique.

This association was founded in 1780, under the special protection of Louis XVI, for affording relief to suffering humanity. The funds are employed in distributing food to the indigent by means of soup-houses; in gratuitous advice, and medicine for the sick; and in assisting various other charitable establishments. Every subscriber of 30 fr. a year receives as many hundred soup-tickets and cards for the dispensaries, as he gives subscriptions of 30 francs. Each of these cards entitles the person to whom it is given to receive the benefit of advice, medicine or a bath, as his case may require; and in extreme cases physicians go to those who need them. A committee of fifty members, of which a third is renewed every year, chosen by the subscribers, is charged with the administration of the funds and the distribution of relief, with the visiting of the infirm and indigent, and the preparation and execution of all the undertakings of the society. The king has declared himself the head and protector of this society; the late duke of Berry was president, and took an active share in its proceedings. In 1822, this society distributed 106,059 fr.

Société pour l'extinction de la Petite Vérole en France.

This society, composed of distinguished medical men, was formed for the purpose of ascertaining

the best means for the extinction of the small-pox. Its affairs are conducted by a committee, called *Comité central de Vaccine*, who correspond with the Vaccine Committees and physicians of the departments. The meetings are held at the *Etablissement central de Vaccination**.

Association pour le soulagement et deliverance des Prisonniers.

From 1597 to 1790, a benevolent society employed funds in procuring the discharge of debtors; another society afforded relief to them and their families. These institutions now form one association, which is supported by public contributions. The archbishop of Paris is president, and the association consists principally of ladies. The office is at No. 43, rue du Bac.

Société Maternelle.

This society was established at Paris long before the revolution, and is now under the patronage of the Dauphiness. Its objects are the lying-in expenses of poor women, and a monthly allowance for a year to bring up the child. The sum granted to each is 100 fr. Its affairs are managed by 48 ladies. In each *arrondissement* there are physicians, surgeons, apothecaries, and midwives attached to this society. The king gives annually 100,000 fr., and each member of the society 50 fr. The principal office is at No. 5, rue Coq Héron.

Order of Freemasons at Paris.

Previous to the Revolution masonry was in a highly flourishing state in France. The Duke of Orleans was grand master, and the highest personages in the state were members of the institution. In the grand political conflict all the lodges were closed, and masonry was virtually abolished in France, but the "sacred fire" was preserved as well as all the masonic archives, by M. Roettier de Montaleau, and on the return of order, masonry was again organized several members of the imperial family were admitted, and Joseph Bonaparte accepted the

* See page 474.

office of grand master. Napoleon was often solicited to suppress Freemasonry, but he as constantly refused.

On the Restoration the court entertained a prejudice against free-masonry, from the idle rhapsodies of the *Abbé Barruel*, who pretended that the revolution itself was brought about by the freemasons; masonry consequently lost the direct support of the crown, but continued to be tolerated, and indeed was indirectly supported, inasmuch as a masonic schism (the rite of *Misraim*) was put down by government. The facility with which masonic honors are obtained in France induces great numbers of English who come to Paris to get initiated here, and their views have been singularly facilitated by the creation of an Anglo-French lodge, which is presided by Sir John Byerley; it counts amongst its members several personages of the two houses of parliament, baronets, etc. The late Marquis of Hastings deigned to be its *venerable d'honneur*, and since the lamented death of that illustrious mason, admiral Sir Sidney Smith has been elected in his place, as *venerable d'honneur* of the respectable lodge *des amis constants de la vraie lumière*.

There are about 70 lodges in Paris, which meet regularly every month, and at the grand solstitial festivals there are lodges and banquets held by the Grand Orient and all the lodges in honor of their patron saint, St. John.

PRISONS.

Under the princes of the first and second race, the prisons of France consisted of subterranean dungeons destitute of air, light and fire, where the bed and the bolster were of stone, and where the prisoners were at the mercy of inexorable gaolers. The first amelioration of criminal legislation in France was by an ordonnance of the year 1670. Secret trials were abolished; the accused confronted with their accusers; judgments revised more promptly by the upper courts; warrants for apprehension subjected to formalities which rendered their execution less sudden and less arbitrary; the prisons of Paris placed under the super-

intendence of a committee, who were bound to visit them weekly; and the houses of correction were annexed to the general hospital (la Salpêtrière). In 1675, Louis XIV reduced the number of the prisons of Paris, retaining only nine. Notwithstanding these salutary arrangements, the prison system experienced but little improvement. At the accession of Louis XVI to the throne, the prisons of Paris were in a very bad state; labour was interdicted, and the prisoners were without classification. Upon the entrance of M. de Malesherbes into the administration, he ordered the lunatics, and those confined for political offences, to be separated from the criminals. The striking picture of abuses drawn by his pen attracted the attention of his successors, and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. The improvement begun was making considerable progress when it was arrested by the revolution. The Constituent Assembly determined to reform the prison system, but more urgent affairs employing the whole of their time, the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed which established houses *d'arret*, of justice and detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined. The execution of the measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The innocent and the guilty, the virtuous and the criminal,

were confounded together in the same receptacle; and youth, beauty, courage, and talent were delivered up to torture, too barbarous even for beings brutalized by corruption and wretchedness. The 9th Thermidor put an end to that dreadful state of things; but the victims of suspicion and persecution, having escaped from the horrors of the dungeon, lifted up their voice against the administration of the prisons, and public opinion united with them in demanding a change of the system. In 1795, in pursuance of a decree of the National Convention, separate prisons were appointed for the divers classes of offenders, and the criminal and penal code was formed, which fixed with greater precision the competency of the different tribunals. The changes effected in the criminal legislation since the revolution have necessarily produced a sensible effect in the prison regulations. The prisoners are now well fed and well treated; just complaints are listened to and redressed; and they are employed according to their respective talents or professions: of their earnings one-third goes to the prison, one-third to the prisoner, and the remainder is given to them when set at liberty. Most of the violations of the law, which formerly were regarded as crimes and punished with death, are now considered merely as misdemeanours. *Lettres de cachet* no longer exist, and trial generally takes place soon after apprehension. The violations of the laws may now be divided into three classes, viz. 1st, crimes which incur the forfeiture of life, or severe corporeal punishment; 2nd, misdemeanours; 3rd, breaches

of municipal and departmental regulations. The prisons existing in Paris are eleven in number, including three military prisons.

Dépôt de la Préfecture de Police.

This is a place of temporary detention, where those arrested by the police officers are confined till their examination takes place, and it is decided whether they shall be detained or set at liberty. This prison is divided into two parts; the first called the *salle de St. Martin*, consists of two commodious chambers, and is devoted to those who are able to pay for an allowance of provisions, and accommodation superior to that which the common prison affords. The other part consists of a building three stories high. Each story is composed of a long, narrow, and dark room, several small rooms, and some cells. In the course of a year many thousand individuals are received at this depot, from whence they are either discharged or committed to prison. On this account it is to be desired that a better system prevailed, particularly in classifying the persons taken into custody.

La Conciergerie.

The Conciergerie, which forms part of the buildings of the Palais de Justice, was the prison of the ancient *Palais*, when it was used as a royal residence. Its name is derived from the *concierge* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais*, had the title of *bailli*, and enjoyed several privileges. The buildings

which form this prison still retain the hideous character of feudal times, but they are in good repair, and their distribution as commodious as the confined situation will admit. The entrance is on the right of the grand flight of steps leading to the Palais de Justice. Over the low and narrow door-way might be placed this inscription from Dante:

Lasciate ogni speranza voi che entrate!

A sombre vestibule communicates with the *greffe*, the female prison, the gaoler's apartments, rooms for close confinement, in one of which was imprisoned the count de Lavalette, the circumstances of whose escape are well known, and the infirmary. At the extremity is a long dark gallery in which is a dungeon where the unfortunate princess Elisabeth, sister of Louis XVI, was confined; another in which Robespierre was imprisoned; and a third which was occupied by Louvel, the murderer of the duke of Berry. This gallery communicates with the *parloir*, where the prisoners are allowed, for one hour at a time, to converse with their friends through iron rails, of which there is a double range, leaving an interval of about five feet. The vestibule and gallery are lighted by lamps even in the day time. The *préau* presents a kind of area or court, one hundred and eighty feet in length by sixty in breadth, round which is a gallery leading to the cells, and communicating by stairs to the upper stories. It was partly constructed in the thirteenth century, and partly rebuilt in modern times, and is ten or twelve feet below the level of the adjacent streets;

it serves as a *promenade* for the prisoners, who, except those confined in dungeons, are allowed to walk from eight o'clock in the morning till dusk. The upper stories are occupied by such persons as are able to pay for a bed (*prendre la pistole*). The payment varies from 17 sous to 2 fr. 10 sous for ten days, according to the kind of bed. The accommodation afforded to the other prisoners is very inferior. The dark dungeons, however, have not been used for upwards of thirty years. They are twenty-three feet in length by eleven and a half in height. The *Tour de Montgomery*, in which the seigneur de Montgomery was imprisoned, and afterwards the historian Philip de Comines, Ravailac, and Damien, was demolished in 1778, when the Palais de Justice was rebuilt.

The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie Antoinette, who was imprisoned here during two months and a half, and only left it for the scaffold. The room which she occupied was afterwards diminished to half its size, covered with seven coats of oil-paint and varnish to destroy the dampness of the walls, and is now transformed into an expiatory chapel. Visitors are first conducted to the chapel of the prison, which communicates with the expiatory chapel, by an opening behind the altar. The prison chapel is so disposed that behind its altar appears that of the queen's prison, which produces a mournful and impressive effect. The wall through which the opening has been made is remarkably thick. On each side mural monuments have been erected to the memory of Louis XVI and the princess Elisabeth. They are

of white marble upon a black ground sprinkled with tears, and are ornamented with medallions of the illustrious personages whom they commemorate. On that to the left is the inscription—*A la mémoire de Louis XVI.* On that to the right—*A la mémoire de Madame Elisabeth.* The expiatory altar bears the following inscription, said to have been composed by Louis XVIII:

D. O. M.

Hoc in loco

Maria Antonia Josepha Joanna Austriaca

Ludovici XVI vidua,

Conjuge trucidato,

Liberis ereptis

In carcerem conjecta,

Per dies LXXVI ærumnis luctu et squalore adfecta,
sed

Propriâ virtute innixa,

Ut in solio, ita et in vinculis

Majorem fortunâ se præbuit.

A scelestissimis denique hominibus

Capite damnata,

Morte jam imminente,

Æternum pietatis, fortitudinis, omniumque virtutum

Monumentum hic scripsit,

Die XVI Octobris, MDCCXCIII.

Restitute tandem regno,

Cæcer in sacrarium conversus

Dicatus est

A.D. MDCCCXVI, Ludovici XVIII regnantis anno
XXII,

Comite de Cazes a securitate publicâ Regis ministro,

Præfecto ædilibusque curantibus,

Quisquis hic ades,

Adora, admirare, precare.

Below this inscription is recorded, in letters of

gold, the passage of a letter addressed to madame Elisabeth by the queen, in which her majesty declares that she pardons those who had done her ill. Opposite the window stood the queen's bed, separated from the door by a large screen, which, after much importunity, she obtained as her only shelter against intruders. In this spot is now placed a picture by Simon, representing her majesty leaning on the bed, and addressing her prayers to heaven. To the right of this picture is another, by Pajou, exhibiting the scene of distress when the queen was separated from her family, imprisoned with her in the Temple.

To the left is a beautiful picture, by Drolling, representing a scene in the middle of the night, when the present curate of St. Germain l'Auxerrois, M. Mangin, introduced himself into her cell, disguised as a gendarme, to perform with her the last communion. The two gendarmes on duty are represented as joining in this awful ceremony. This prison has several times been the theatre of a dreadful massacre. The most recent was on the 2d and 3d of September, 1792, when two hundred and thirty-nine persons were inhumanly murdered.

The Conciergerie is principally used for those persons who are about to take their trial, for which purpose they are transferred here from the other prisons. Capital convicts also are brought here on the night preceding their execution. For tickets of admission apply by letter to *M. Fougères, secrétaire de la Préfecture de Police*. Admittance may also be obtained by personal application, upon producing a passport, at the *Bureau des Prisons*, second court of the Prefecture.

*La Grande Force,**No. 12, rue du Roi de Sicile.*

The buildings which form this prison were originally an hotel belonging to the duke de la Force, whose name it bore. Towards the end of the reign of Louis XIV, this edifice was divided into two parts, one of which took the name of Hôtel de Brienne, and had its entrance in the rue Pavée; the other retained its former name, and had its entrance in the rue du Roi de Sicile. After passing through several hands, the Hôtel de la Force was converted, in 1780, into a prison for debtors and persons charged with civil offences. It is now used for the detention of prisoners previous to trial. This prison consists of several piles of building, each of which has a *préau*, or separate court. The most airy building is situated in the centre between two courts planted with trees. Here such prisoners are detained as can incur some expense. On the left, is the infirmary. On the 3d of September, 1792, and the four following days, one hundred and sixty prisoners, among whom were three priests and the princess de Lamballe, were massacred in this prison.

*La Petite Force,**No. 22, rue Pavée.*

At the period when the Hôtel de la Force was converted into a prison, the Hôtel de Brienne was demolished, and a new prison for prostitutes erected upon its site, which took the name of *La Petite Force*. The front presents a sombre aspect.

It is ornamented with vermiculated rustics, and the entrance is formed by an elliptical arch. It is three stories high, and is surmounted by a Doric cornice. In the construction of this edifice neither wood nor plaster were employed, the whole being formed of stone bound together by iron bars. The rooms are spacious and the massive architecture is unique in Paris. This prison is still appropriated to the detention of prostitutes, who are employed in spinning and sewing. Strangers are admitted upon applying to the turnkey.

St. Pélagie,

No. 14, rue de la Clef.

The buildings of this prison were formerly occupied as a female penitentiary, under the direction of a community of nuns, called *Filles de St. Thomas*, and subject to the control of the managers of the general-hospital. Its name is derived from St. Pélagie, an actress of the city of Antioch, who became a penitent in the fifth century. Upon the suppression of religious orders, in 1789, the Hôpital de St. Pélagie remained some time vacant. In January, 1792, the prison de la Force being set on fire, the prisoners for debt were transferred to St. Pélagie, which, from that period, became a debtor's prison. St. Pélagie afterwards underwent various changes previous to the 15th Germinal, an VI (April 4, 1798), when it again became a prison for debtors and persons sentenced to corporal punishment. In March, 1811, it was constituted a state prison, to which all persons confined in the different prisons for political offences were

transferred. Upon the occupation of Paris by the allies, in 1814, the state prisoners were set at liberty on the 2nd of April, by command of the sovereigns.

This extensive prison, the front of which presents a terrible aspect, is now appropriated to debtors, persons sentenced to corporeal punishment, those committed for misdemeanours, young offenders, and authors imprisoned for political writings. No prison in Paris presents so singular and diversified an association of rank, profession, and age. On the ground-floor are spacious workshops, in which the prisoners sentenced to corporeal punishment labour in making fringe, articles in mother of pearl, straw hats, and other articles. The lodging of these prisoners consists of long galleries at the first and second stories. On the first floor, the gallery towards the south is appropriated to such as can pay the *pistole*; but none are allowed to enjoy this privilege if they be condemned to more than three months' imprisonment. The others sleep upon a bedstead which extends the whole length of the gallery. They are locked up at six o'clock in the evening, and till nine they pass their time in relating to each other their roguery and crimes, amidst bursts of laughter, which from time to time interrupt the narrator. At nine o'clock the gaoler appears, the names are called over, and the prisoners being locked up for the night, breathe a pestilential air, and are eaten up with vermin. Those who are upwards of sixty years of age are indulged with soup and broth, a portion of wine, and a mattress and two blankets to their bed, in

addition to the paillasse. The second story is occupied by debtors. These, if they have money, live as merrily as it is possible to do in prison. They can hire a chamber and even several rooms, can be supplied with food by a restaurateur, and receive visits from their friends; and if perchance the creditor who has sent them to prison forgets to pay the monthly allowance for food, they are discharged; but this seldom occurs. Here are to be seen officers, advocates, artists, authors, stockholders, and even priests. There are fewer merchants and tradesmen than any other class. On the south of the same story are the *mômes*. By this singular name are called the young prisoners under sixteen years of age who have abandoned themselves to dishonest occupations, or have been imprisoned at the solicitation of their parents. Children of eight and ten years old are to be met with here. They are employed in spinning and picking wool and cotton, and are allowed to take their recreation in a spacious court. Unfortunately, but little attention is paid to their moral improvement, and it is rare, when they are set at liberty that they return to habits of honesty. Authors, booksellers, and printers, imprisoned for political offences, occupy an *entresol* which looks towards the first court and is called the *corridor rouge*. They each have a separate room. The manners, vices, and defects in the administration of this prison have been ably depicted by Messrs. Jay and Jouy, who were confined here, in their work entitled *Les Hermites en Prison*. For permission to visit this prison apply by letter to *M. Fougères, secrétaire de la Préfecture de Police*.

Bicêtre,

See *Hôpital de Bicêtre*, page 449.

Madelonnettes,

No. 24, rue des Fontaines, au Marais.

This building was originally a convent of nuns, called *Filles de la Madeleine*, who devoted themselves to the reformation of prostitutes. In 1793 it became a prison for *suspects*, and in 1795 was appropriated to female debtors, the detention of women previous to trial, and those sentenced to corporeal punishment. Considerable additions have recently been made to the buildings, and a neat chapel was erected in 1817. The prisoners are employed in spinning, embroidery, sewing, and mending linen. The charge to those who send work is extremely low, and the it is excellently done.

Saint Lazare,

No. 117, rue du faubourg St. Denis.

Upon the suppression of religious orders, at the beginning of the revolution, the convent of the Lazarists or priests of the mission, in the rue du faubourg St. Denis, was converted into a prison for *suspects*, and shortly after it contained nearly nine hundred victims of persecution. By a decree of the Convention of the 25th Frimaire, an III (December 15th, 1794), it was appropriated to the detention of women sentenced to various terms of imprisonment. The buildings of the prison are commodious, and the general management good.

The prisoners are employed as at *les Madelonnettes*. To visit this prison, apply to *M. Fougères*, *secrétaire de la Préfecture de Police*.

Prison de l'Abbaye St. Germain.

The monks of the ancient Abbey of St. Germain des Près had their jurisdiction, their officers, and their prison; the latter, which now serves for a military prison, is very strong, and has its *oubliettes*. Military men of all ranks, accused of misdemeanours, are imprisoned here till they are summoned before a court-martial. The prisoners are less rigorously treated here than in other prisons; they can see their friends more easily, and are allowed to gaze through the grated windows at the passengers in the streets. The principal dungeon is terrific; it is sunk to the depth of thirty feet, is dreadfully damp, and so low that a middle sized man cannot stand upright. When the day of trial arrives, the prisoner is conducted to the court-martial, whose sittings are held at the Hôtel de Toulouse, No. 39, rue du Cherche-Midi. If condemned to the galleys or to death, the prisoner returns to the Abbaye; from which, in the former case, he is sent among the galley-slaves at Bicêtre, and in the latter to the plain of Grenelle, where he is shot within forty-eight hours. The massacre which took place here on the 2d of September, 1792, and several following days, was one of the most horrible scenes of the French revolution. This prison cannot be visited without permission of *le Chef de la Police Militaire*, at the *État Major de la Place*, Place Vendôme.

*Prison de Montaignu,**Rue des Sept Voies.*

This was formerly a college which produced many celebrated literary characters. It was converted into a house of detention during the terrible reign of Robespierre. It is now a military prison, where soldiers who have come to Paris without leave, and those of the garrison guilty of breaches of discipline, are confined for two days or longer, according to the gravity of the charges against them. A school upon the Lancasterian plan has been established here within a few years.

*Maison d'Arrêt de la Garde Nationale,**Hôtel Bazancourt, quai St. Bernard.*

In this house the national guards are punished for breaches of discipline, by twenty-four hours' imprisonment. In a house situated at the back of this prison is a place of detention and correction for persons from ten to fifteen years of age, who betray evil dispositions.

CHAPTER XVI.

SCIENTIFIC AND LITERARY INSTITUTIONS.

Institut de France.

The Institute was formed, during the republican government, by the association, under a general and collective title, of the several literary and scientific societies, denominated *Académies*, established during the reigns of Louis XIII and Louis XIV. At the revolution, these academies were either dissolved or their meetings suspended. The Institute was originally divided into three classes: the first, physical and mathematical sciences; the second, moral and political sciences; and the third, literature and the fine Arts. In the year XI (1803), Bonaparte divided the Institute into four classes: the first comprehended the physical and mathematical sciences; the second had for its object the French language and literature; the third, ancient history and literature; and the fourth, the Fine Arts. Upon the restoration, Louis XVIII issued an ordinance, dated March 21, 1816, by which, for the four *classes* of the Institute, four *academies* were substituted; viz. 1. The *Académie Française*; 2. The *Académie Royale des Inscriptions et Belles Lettres*; 3. The *Académie Royale des Sciences*; 4. The *Académie des Beaux Arts*. These acade-

mies are under the special protection of the king. The interests and the funds common to the four academies are under the direction of a committee of eight members, presided by the Minister of the Interior. Two members of the committee are chosen from each academy. They are elected annually, and are always re-eligible. The members of one academy are eligible to the other academies; and each receives a salary of 1500 fr. The surplus funds are devoted to the formation of pensions for the most aged members, or such as are necessitous. Every time a member attends, he receives a counter to denote that he was present. Each academy has its special rules and funds at its own disposal. The library, collections, etc. of the Institute are common to the four academies. The private funds of each academy are disposed of by *bureaux* or committees, in conformity to certain regulations. The *Académie Française* consists of forty members, who are charged with the composition of a dictionary of the French language, and with the examination of important works in literature, science and history, with a view to the improvement of the language. This academy adjudges alternately an annual prize of 1500 francs for poetry and eloquence. It also decrees two annual prizes founded by M. Montlujon, one for the work most useful to the public morals, and another for an act of virtue displayed in the lower classes of society. The *Académie Royale des Inscriptions et Belles-Lettres* is also composed of forty members. The learned languages, antiquities and monuments, history, and the moral and political sciences relating to history,

are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of diplomatic collections. This academy adjudges an annual prize of 1500 francs, and sometimes two, for literary memoirs. Within a few years also, the Minister of the Interior has granted medals to be distributed to such persons as produce the best memoirs upon the antiquities of France. Major Rennel was an honorary member of this academy. The *Académie Royale des Sciences* is divided into eleven sections, as follows:—Geometry, six members; mechanics, six; astronomy, six; geography and navigation, three; general philosophy, six; chemistry, six; mineralogy, six; botany, six; rural economy and the veterinary art, six; anatomy and zoology, six; medicine and surgery, six. The annual prizes adjudged by this academy are one of 3000 francs for physical sciences; one, founded by M. Montlujon for statistics; and one by M. Lalande, for the principal astronomical discovery or observation. Sir Joseph Banks, Dr. Jenner, and Dr. Herschell were honorary members of this society. The *Académie Royale des Beaux Arts* is also divided into sections, designated and composed as follows:—Painting, fourteen members; sculpture, eight; architecture, eight; engraving, four; musical composition, six. The Royal Academy of the Fine Arts also distributes annual prizes. Those who obtain the grand prizes of sculpture, architecture and musical composition, are sent to Rome, and supported there at the expense of the government. The *Académie*

des Sciences appoints two perpetual secretaries, and each of the other academies one, subject to the king's approbation. To the Academy of Belles-Lettres and to that of the Sciences is added a class of ten free academicians, who enjoy the same privileges as the other members, and are elected in the accustomed forms. The Royal Academy of the Fine Arts has also a class of free academicians, the number of which is decided by the academy. Each academy, except the *Académie Française*, has a certain number of foreign associates, who are generally the most distinguished artists, and literary and scientific men in their respective countries. They have also correspondents among the literary men of the French provinces, and in most of the large towns of Europe. An annual grant is made to the Minister of the Interior, for the salaries of the members, secretaries, and other persons attached to the establishment, and for literary labours, experiments, prizes, printing, etc. This grant is distributed to the four academies in proportion to their respective labours and necessities. The nominations to vacancies are made by the respective academies, but the persons chosen must be confirmed by the king. The hall of the Institute is common to the four academies. The *Académie Française* holds its weekly meetings on Thursdays; the *Académie des Inscriptions et Belles Lettres* on Fridays; the *Académie des Sciences* on Mondays; and the *Académie des Beaux Arts* on Saturdays. The annual meeting of the *Académie Française* is on St. Louis's Day; of the *Académie des Inscriptions et Belles Lettres* in July; of the *Académie des*

Sciences in March; and of the Académie des Beaux Arts in October. The general annual meeting of the Institute, comprehending the four academies, is on the 24th of April, the anniversary of the day when Louis XVIII landed at Calais in 1814. On public occasions the members of the Institute wear a costume of black embroidered with green silk.

The meetings of the Institute were held at the Louvre till 1806, when the government granted to them the college Mazarin, now called the *Institut*, on the quai Conti. This edifice was founded in execution of the will of Cardinal Mazarin, for the sons of sixty gentlemen or principal burgesses of Roussillon, Pignerol, Alsace and Flanders, which had been recently conquered or annexed to the crown; the collegians were to be gratuitously boarded, and instructed in religion and Belles Lettres; they were also to learn fencing, riding and dancing. These nations alone being admissible into the college, it took the name of *Quatre Nations*. The cardinal bequeathed to the college his library, the sum of two millions of livres for the expense of its construction, and an annuity of 45,000 livres.

This edifice was commenced in 1661, after the designs of Levau, and under the direction of Lambert and d'Orbay, on an irregular piece of ground. The front forms a section of a circle, terminated at the extremities by pavilions. In the centre is the portico of the church (now the hall where the public meetings are held), composed of columns of the Corinthian order surmounted by a pediment, beneath which is the inscription: *Palais de*

l'Institut. Above it rises a dome terminated by a lantern. In front of the Institute are two fountains, each formed of two lions in cast iron, from whose mouths the water issues. The axis of the portico and dome is precisely the same as that of the southern front of the Louvre, and a communication is formed between the two edifices by the construction of the Pont des Arts. The front produces a picturesque and theatrical effect; and the building upon the whole does honour to the genius of Leveau. The pavilions which terminate the wings projecting very far upon the quay, orders were given in 1769 for their demolition; but if this project had been executed, the structure would have been stripped of its beauty. The courts and interior constructions necessarily diverge greatly from the exterior direction of the edifice. To hide this defect, the architect formed a first court with projections on the four façades, cut off at the angles. The projections to the right and left present each a portico of arcades, decorated with Corinthian pilasters, and pediments adorned with figures by Desjardins; one leads to the private rooms of the Institute and the library, and the other to the hall of the public sittings. The buildings of the second court have never been finished. Destined originally for a college, they were constructed without any architectural ornament. They are occupied by the schools of the different branches of the Fine Arts, until the structure recently occupied as the Museum of French Monuments be ready to receive them.

The hall of the public sittings has been censured for its theatrical appearance, but M. Vaudoyer,

who was charged to alter the church for its present destination, had serious difficulties to encounter, and has certainly succeeded in affording accommodation to the greatest number of spectators possible. Above the President's seat is a marble bust of Louis XVIII, by Bosio. The members of the Institute occupy benches in the form of a semicircle, on each side of the centre of the hall. In allusion to this arrangement, it has been said of the members, *Spectatum veniunt, spectantur ut ipsi*. The recesses formed by the chapels are now occupied by galleries. The interior of the dome is enriched with fine sculpture, by Desjardins, but is rather too high for its small diameter. The orchestra is placed in a very advantageous manner for the effect of the music, and for diminishing in appearance the elevation of the dome. The hall is adorned with marble statues of Bossuet and Descartes, by Pajou; Fénelon, by Le Comte, and Sully, by Mouchy. In three adjoining rooms are statues of Pascal, by Pajou; D'Alembert and Rollin, by Le Comte; Corneille and Molière, by Caffieri; Fontaine and Poussin, by Julien; Montausier, by Mouchy; the President Molé, by Gois; Montaigne, by Stouf; Montesquieu, by Clodion; Racine, by Bosio; and Cassini, by Moitte. In one of the rooms is a fine mosaic, terminated in 1775, by Le Comte, who devoted ten years to it. In a building of the second court is a temporary gallery of architecture open to the public, which is worth visiting. In it are exhibited models in relief of the finest buildings of Egypt, India, Greece, and Rome, the collection of fragments of ancient architecture, collected in Italy

and Sicily by Dufourny, or modelled under his inspection, and a model in relief of the Coliseum, nine feet in diameter, executed in cork, at Rome, by Lucangeli, in 1808. Here also are exhibited the productions of the candidates for the great prizes decreed by the Académie des Beaux Arts.

This establishment possesses a library * called *Bibliothèque de l'Institut*. It is entered by a door in the second court, and occupies a long wainscotted room ornamented with carved-work. On each side is a gallery. Into this library no stranger is admitted without an introduction by a member, which it is easy to obtain.

L'Observatoire,

Rue d'Enfer.

Upon the establishment of the Academy of the Sciences in the reign of Louis XIV, it was found necessary, in order to facilitate the labours of its members, to construct a laboratory and an observatory. The Laboratory was constructed in a part of the building belonging to the royal library; and after considerable deliberation it was decided that the Observatory should be erected upon the spot which it now occupies. Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and finished in 1672. When the building was considerably advanced, John Dominic de Cassini, a celebrated astronomer, whom Colbert had sent for from Bo-

* The Bibliothèque Mazarine is in the same building, but is a separate establishment. See *Bibliothèque Mazarine*.

logna, came to Paris. He found the structure so ill adapted for astronomical observations, that, at his suggestion, several alterations were made, notwithstanding which there is no part of the building from which they can be made with accuracy.

The principal pile forms a parallelogram of ninety feet by eighty-two, to which have been added on the south two octagonal towers, which give a greater extension to the front. In the north front is a projection of twenty-four feet, which forms the grand entrance. Great difficulty was found in obtaining a solid foundation on account of the quarries beneath; these it was necessary to fill up with huge masses of stone. The aspect of the Observatory is striking; its architecture is remarkable for grandeur and simplicity; and it may be considered a public edifice of the first order. Neither wood nor iron were used in its construction. The whole building is of stone, and all the rooms and staircases are vaulted. The principal part of this edifice being found useless, a contiguous building has been erected on the east, in which nearly all the observations are made. This structure is so disposed, that the two lateral fronts are parallel, and the two others perpendicular to the meridian line, which forms its axis, and which is traced on the floor of a large room at the second story. This line, prolonged to the south and the north, extends on one side to Collioure, and on the other to Dunkirk. The meridian line, which divides this building into two equal parts, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk at Montmartre, the distance of which from the

Observatory is nearly three English miles and a half. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to 5,130,740 toises. The ten millionth part of this length has been adopted for the *metre* or standard of long measure in France. The line of the southern front of the Observatory corresponds with that of the latitude of Paris, which crosses France in the direction of east to west. This line and the meridian crossing each other at the centre of the southern front of the Observatory, have served for the point of departure of numerous triangles, from which have been projected the general map of France, called *Carte de Cassini* or *de l'Observatoire*, published in one hundred and eighty-two sheets.

On the ground-floor is an opening, three feet in diameter, which leads to subterranean rooms, by a spiral staircase of three hundred and sixty steps. Formerly there was a corresponding opening, which passed through the various floors to the roof of the edifice, affording the means of astronomical observations, for experiments upon the fall of bodies, and the verification of barometers. The subterranean building, which forms a kind of labyrinth, is used for experiments on the refrigeration and congelation of bodies, and for observations on the mean temperature of the atmosphere. For some years past they have been closed on account of accidents from persons imprudently advancing too far into the quarries; but visitors may obtain permission to go down, if accompanied by a guide. On the first floor

is a telescope twenty-two feet in length, and twenty-two inches in diameter, which is fixed to a large moveable frame, and can be drawn out on the platform of the southern front. Every night, when the weather permits, observations are made from this platform and the adjoining closets. On the second floor is a spacious room, which, in 1787, was almost entirely rebuilt, in consequence of damage occasioned to the walls and ceiling by the percolation of water from the roof. In this room are globes, various instruments, the meridian line upon the floor, and the marble statue of Cassini, who died in 1712, at the age of eighty-seven years. This statue, larger than life, was executed in 1810, by Moitte, and represents the Italian astronomer seated in the act of meditation. An anemometer, fixed at the summit of the edifice, indicates the direction of the wind, upon a dial placed under the vault of one of the rooms, which is adorned with portraits of celebrated astronomers, and paintings representing the seasons and the signs of the zodiac. In the *salle des secrets* is a phenomenon in acoustics: by putting the mouth against a pilaster and speaking low, the voice may be heard by a person at the opposite pilaster, and by no other person in the room. There is also here a pluviometer, for ascertaining the quantity of rain which falls at Paris in a year. Upon the floor of another room is an universal chart, engraved by Chazelles and Sedileau. Upon the roof of this edifice, which was originally formed of thick flat stones, a square stone building, flanked with two turrets, was erected about the year 1810. In one of these

turrets has been fixed an achromatic telescope, designed to observe and describe the paths of comets. A well selected library is attached to the establishment, and a fine mural circle has been erected by the munificence of the Duke of Angoulême.

The contiguous building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument to observe the moment when the sun passes the meridian of Paris. The roof of this small building opens in various parts, by means of a simple mechanical arrangement, and affords a view of the heavens.

Until 1811, the front of the Observatory was in great part hidden by houses and other buildings, which have since been taken down. It is now surrounded by a terrace according to the original plan of Perrault, and the outer court is enclosed by palisades and two modern pavilions. A wide avenue, planted with trees, extends in a straight line from these pavilions to the railing of the garden of the Luxembourg, and from thence to the walk in front of the centre of the palace. On the vacant spot between the palisades of the garden and those of the Observatory, the unfortunate Marshal Ney was shot in December, 1815.

The *Bureau des Longitudes*, formed for the improvement of navigation by means of astronomical observations, was first established in 1795, and holds its sittings at the Observatory. It is composed of three mathematicians, four astronomers, with five *adjoints*; two navigators, one geographer, and three instrument makers; it has at

its disposal this Observatory, and that of the *Ecole Militaire*, together with all the astronomical instruments belonging to the government. It corresponds with the other Observatories of France, and with those of foreign countries. This society is charged with the publication of *La Connaissance des Temps*, for the use of astronomers and navigators; and is bound to publish an extract from it annually, under the title of *Annuaire*. The Observatory is open to strangers every day.

Université de France.

Charlemagne is supposed to have founded the University of Paris, with the assistance of Alcuinus, an Englishman, and a disciple of the Venerable Bede. In succeeding ages, different kings of France founded universities in several of the principal towns of the kingdom. The number of Universities in France at the commencement of the revolution was about ten or twelve, independently of the various colleges and schools founded by different religious orders; but at that period the whole were dissolved. After various attempts to supply their place by the establishment of primary, secondary, and central schools in the departments, the late government adopted a plan of public education entirely new. For the Courts of Justice, which had succeeded to the ancient *Parlemens* established in various parts of France, twenty-five Courts of Appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a Grand Judge, Minister of Justice. In like manner, one Imperial University, consisting of as

many Academies as there were Courts of Appeal, was established for all France, under the direction of a Council and a Grand Master. Upon the restoration in 1814, Louis XVIII abolished the office of Grand Judge, but retained the Courts of Appeal, now called *Cours Royales*; and, at the same time, did away with the Council and Grand Master of the University, but kept up the Academies. The council was afterwards re-established, under the title of *Conseil Royal de l'Instruction publique*, and placed under the authority of the Minister of the Interior; and in 1822 the office of Grand Master was restored. The Council consists of nine members, including the Secretary. There are also seventeen Inspectors-General of Studies. An Academy in France, therefore, includes, in general, every establishment for education, and none whatever can be created without the permission of the Royal Council of Public Instruction. This Council holds its meetings on Tuesdays and Saturdays at the chief office of the University, No. 15, rue de l'Université. The office is open to the public on Thursdays from two o'clock till four.

The University, as it was established by the late government, and as it still exists, is composed as follows: 1. *Les Facultés*. 2. *Les Colléges Royaux* et Colléges Communaux*. 3. *Les Institutions et Pensions*. 4. *Les Petites Ecoles or Ecoles Primaires*. The University possesses special funds for granting pensions to superannuated and infirm teachers.

* Under Napoleon these were called *Lycées*.

ACADÉMIE DE PARIS.

The Academy of Paris occupies the buildings of the *Sorbonne*, a celebrated school founded by Robert Sorbon, in 1253. The college and church were rebuilt by Cardinal Richelieu, after the designs of Le Mercier. The first stone of the church was laid in May 1635, but it was not finished till 1659.

The front towards the Place de Sorbonne is decorated with two ranges of columns finely executed. The portico towards the court has a range of ten columns raised on a flight of steps, and crowned by a pediment; the rest of the front presents two rows of windows, but is devoid of character. Besides the dome which crowns the building, small steeples arise above both fronts, but they have a mean appearance.

No building in Paris suffered more during the revolution than the church of the Sorbonne. Considerable repairs, however, have been executed within a few years, with the design of restoring it to divine worship, and the magnificent paintings of the dome, executed by Philip de Champagne, may still be seen. From this church the beautiful Mausoleum of Cardinal Richelieu, deemed the masterpiece of Girardon, was removed at the revolution, but it has since been restored. It also contains a magnificent monument to the memory of the late Duke of Richelieu, president of the Council.

LES FACULTÉS.

The Faculties are divided into five classes, viz. Theology, Law, Medicine, Sciences, and Letters. With the exception of Strasbourg, Paris is the only city in France that has professors of all the faculties.

Faculté de Théologie.

The seat of this faculty was at the Sorbonne till the revolution, when it was suppressed. Upon its reorganisation it was established in the ancient Collège du Plessis Sorbonne, but has since been restored to the Sorbonne. The number of the professors is six, who deliver lectures upon the doctrines and evidences of Christianity, Morality, Ecclesiastical History, Church Discipline, Hebrew, Greek, Latin, Elocution, etc.

Faculté de Droit,

No. 8, place St. Geneviève.

The study of Law was introduced into France, from the celebrated schools of Ravenna and Bologna, about the middle of the twelfth century; but the earliest notice that we have of the establishment of regular law-schools is of 1384. Louis XIV reorganized the school about the year 1630, and it was then composed of six professors of canon and civil law, one professor of French law, and twelve *docteurs agréés*. The faculty occupied a building in the rue St. Jean de Beauvais till the reign of Louis XV, when it was resolved to erect a new school upon the Place St. Geneviève. This

structure was begun in 1771, after the designs of Soufflot. The entrance is ornamented with four Ionic columns, crowned by a pediment, in the tympanum of which are the royal arms. Between two figures in relief above the door is a marble medallion of Louis XV. The interior is commodiously disposed in lecture rooms, etc. The school of law is now divided into five sections, viz. 1. *Le Droit Romain*; 2. *Le Droit Civil Français*; 3. *La Procedure et le Droit Criminel*; 4. *Le Droit Naturel et des Gens*; 5. *Le Droit Positif et Administratif*. The two latter were instituted in 1820. In the same year, a division of the Law School was established in the Collège de Plessis Sorbonne, the building in the Place St. Geneviève being found too small. A student of law cannot be admitted to the lectures, unless he deposits a certificate of his birth with the Secretary of the Faculty; nor can he take his degree, called *baccalaureat*, unless he be a Bachelor of Arts in the Faculty of Letters. The course of studies for obtaining the degree of bachelor in law is two years; three to be a licentiate; and four to be a doctor of laws. The courses of lectures must also have been regularly attended, and public examinations and theses maintained. The number of law students is about three thousand. From one thousand to one thousand two hundred are examined annually, in order to obtain an advocate's diploma.

Faculté de Médecine,

No. 14, rue de l'Ecole de Médecine.

The earliest historical notice that we possess of

the practice of medicine in France, is of the sixth century. The period when it became a science at Paris is unknown. When the schools assumed the form of an university under Philip Augustus, medicine was among the sciences taught, but at that period there was no particular place appropriated to its study, and the lectures were delivered in the houses of the professors. The number of scholars augmenting, houses were hired for that purpose, but no special school was established till the year 1469. A project was then formed to build schools in the rue de la Bucherie, which were begun in 1472, and completed in 1477. In 1618 an amphitheatre was erected, in which the anatomical demonstrations were made till 1744, when it was rebuilt upon a more spacious and commodious plan. It receives light by a dome, ornamented on the outside by allegorical statues, and supported within by eight columns of the Doric order. The buildings of this school having fallen into ruin, the Faculty removed, in 1776, to an edifice in the rue St Jean de Beauvais, previously occupied by the Faculty of Law. The professors of anatomy and midwifery, however, still continued to deliver their lectures in the amphitheatre of the rue de la Bucherie. The ancient portal of the latter school still exists, but has been walled up. Its architecture is in the style of the fifteenth century. The amphitheatre is no longer used. The Faculty of Medicine occupied the building in the rue St. Jean de Beauvais till their union with the *Ecole de Chirurgie*, when they removed to the new school of the latter, in the street now called rue de l'Ecole de Médecine. The first stone of this magnificent

edifice was laid by Louis XV, in 1769, and it was opened on the 31st of August, 1776. It was built upon the site of the ancient Collège de Bourgogne, after the designs of Gondouin, and is a specimen of the most elegant and at the same time purest architecture in Paris. The front towards the street is one hundred and ninety-eight feet in length, and is adorned with sixteen columns of the Ionic order. Above the entrance is a bas-relief, by Berruer, representing, in allegorical figures, the Government, accompanied by Wisdom and Beneficence, granting favours and privileges to surgery, and the Genius of the Arts presenting the plan of the building. A peristyle of four columns unites the two wings. The court is sixty-six feet in length by ninety-six in breadth. At the bottom is a superb portico of six Corinthian columns, of large proportions, resting upon steps and surmounted by a pediment. The bas-relief of the tympanum, by Berruer, represents Theory and Practice joining hands on an altar. Theory is represented by *genii* perusing books; Practice by others occupied in dissections. In the upper part of the wall, at the back of this portico, are five medallions surrounded with garlands of oak, presenting portraits of the following celebrated surgeons: Pitard, Paré, Maréchal, La Peyronnie, and Petit. The rest of the architecture of the court is of the Ionic order to correspond with the front.

The portico of the court leads to the amphitheatre, which is lighted from above, and is capable of containing one thousand five hundred students. Opposite the entrance is the president's

chair, elevated a few feet above the professors' seats. In front of the chair is inscribed—

AD CÆDES HOMINUM PRESCA AMPHITHEATRA PATEBANT,
UT LONGUM DISCANT REVERE NOSTRA PATENT.

In the amphitheatre are three large paintings in fresco, by Gibelin. That in the centre represents Louis XVI receiving his chief surgeon, Lamartinière, and several other academicians and pupils, before whom are displayed prizes of encouragement. Beneath it is this inscription:

LA BIENFAISANCE DU SOUVERAIN HATE LEUR PROGRÈS
ET RÉCOMPENSE LEUR ZÈLE.

In that on the right, Esculapius is seen teaching the elements of medicine and surgery. Inscription:

ILS TIENNENT DES DIEUX LES PRINCIPES QU'ILS NOUS
ONT TRANSMIS.

That on the left represents surgeons dressing the wounded after a battle. Inscription:

ILS ÉTANCHENT LE SANG CONSACRÉ A LA DÉFENSE DE
LA PATRIE.

Below the picture, in the centre, are busts of the two founders of the school of surgery, La Peyrounne and Lamartinière, by Lemoine.

On the first floor towards the street is an extensive and valuable Cabinet of Human and Comparative Anatomy, well deserving the traveller's attention from the multiplicity and variety of its contents. On entering the gallery, to the right are several glass-cases, in which is exhibited a system of osteology, admirably arranged, illustrating the

structure, growth, and diseases of the bones, from the foetal skeleton to the adult. The first case contains bones without their earthy parts; the other cases present entire bones, the crania of different nations, the trunk, the pelvis, and the articular system, terminated by examples of exostosis, necrosis and anchylosis. On the opposite side are foetal specimens including several *lusus naturæ*; a complete system of injected preparations showing the courses of the arteries and veins, executed with a minuteness and delicacy which reflects the highest honour on the French anatomical school; several preparations of the various glandular systems; the foetus in utero in spirits; specimens of the morbid parts, forming aneurism of the aorta; and preparations of the parts and fasciæ forming the various herniæ. In the centre are a great number of calculi and calculous concretions, biliary and vesical; illustrations of the morbid state of the organ of vision, such as cataract, amaurosis ophthalmia, etc.; injected preparations of the brain; the anastomosis of the arterial system round the joints; the course and termination of the thoracic duct and jugular veins; two fine muscular casts of the Gladiator; the anatomy of the ear in all its minutiae, displaying the talent and ingenuity of Cloquet and Breschet in a manner which excites the admiration of the medical world and the casual observer; and two perfect specimens of the absorbent system in wax, by Pinson. The preparations of the brain, the origin of the nervous system, and the course of the great sympathetic nerve, will be duly appreciated from the fineness and *exposé* of the dissection. This gallery is

terminated by several cases of the osseous system of quadrupeds, birds, fishes and reptiles, showing the gradation from the lower orders in the scale of animated beings to the human race. The heads of the elephant and rhinoceros, and skeletons of several ruminating animals, will be observed on the summit of the side cases; also an Egyptian mummy divested of its envelopements.

The next room contains instruments of ancient and modern surgery, in which may be traced the progressive improvement from the unwieldy instruments of the old school to those more simple and elegant ones employed in the practice of modern surgery. There is also a fine cast of the Apollo Belvedere in this room.

The third room contains inimitable wax preparations of the progress and fatal results of various diseases; the maxillary sinus, the stomach, the pylorus, the hepatic and other abdominal viscera taken from extraordinary cases; diseases of the uterus and unusual formations; those of the knee joints, and several cutaneous diseases, as elephantiasis, etc. The last case contains a large collection of casts of aneurisms of the aorta, and large blood vessels, correctly represented internally and externally. Various diseases of the valves and mal-conformations of the heart, as well as unusual origins of its larger arteries, are admirably delineated in wax, by Cloquet, Laumonier, and Pinson.

The centre of the room is occupied with some admirable wax figures of the nerves of the brain, face, neck and ear; the lacteal and glandular system of the mesentery, and other preparations of the

origin and connection of the sympathetic and cardiac nerves, as well as the external absorbents of the lower extremities and groin; abortions; several casts of hermaphrodites; several acephalous infants; a spotted foetal negro; and a cast of the dwarf named Bébé, of his natural size, contained in a glass-case, with the following inscription :

“ Nicolas Ferry, nain, recueilli et élevé sous le nom de Bébé, à la cour du roi Stanislas, qui en fit un de ses amusemens. Ce nain est ici représenté d'après un de ses portraits, revêtu d'habillemens tous tirés de sa garde-robe qu'il a lui-même portés, et un peu de temps avant sa mort.

“ Il naquit dans les Vosges, et mourut le 9 juin, 1764, âgé d'environ vingt-cinq ans. A sa naissance il pesait douze onces; un sabot lui servit de premier berceau.

“ Voyez la description plus étendue, et son épitaphe rapportées, dans le *Supplément de l'Encyclopédie*, vol. iv, pages 5 et 6.”

Here there is also the body of a prelate disinterred during the wars of Poland, supposed to have been buried four hundred and eighteen years. It is petrified, and what is very remarkable is, that having been interred in his robes, the colour of his velvet cap may be distinguished.

The fourth room is surrounded by glass-cases containing various specimens of drugs used in medicine.

The fifth room contains instruments for optical and physical experiments, to which the public are not admitted without an order from the director or a medical professor. The other parts of the building contain rooms for demonstration, apartments for the superintendents, a council chamber and a well selected and extensive library.

The council chamber is adorned with a picture by Girodet, representing Hippocrates refusing the presents offered to him by the enemies of his country; and several busts of the most eminent French anatomists and surgeons. The library is a spacious apartment with a bust of Hippocrates in the centre.

Attached to the School of Medicine are several dissecting rooms in different parts of Paris. The principal are at the Hôpital de la Pitié, the Hôpital de la Charité, and the Hôpital de la Perfection.

The *Ecole de Clinique* of the Faculty of Medicine occupies a building in the rue des Saints Pères, near the Hôpital de la Charité, the portico of which, by Antoine, is worthy of attention. It is surmounted by a statue of Hippocrates. Few persons are allowed to enter this school except members of the Faculty of Medicine and students.

By a royal ordinance, dated November 21st, 1822, the Faculty of Medicine was suppressed, in consequence of a disturbance which took place three days before, during the delivery of the lectures. The ordinance set forth, that several similar disturbances which had occurred, proved the existence of a radical defect in the organisation of the faculty, and that the Minister of the Interior was charged to lay before his Majesty a new system of organisation.

On the 2d of February, 1823, the king signed an ordinance for the re-organisation of the Faculty of Medicine. It is now composed of twenty-three professors, eleven honorary professors, and twenty-four associates. The lectures are divided into the following classes: 1. Anatomy; 2. Phy-

siology; 3. Medical Chemistry; 4. Medico-physics; 5. Medical Natural History; 6. Pharmacology; 7. Hygiene; 8. Surgical Pathology (two professors); 9. Medical Pathology (two professors); 10. Operations and dressings for wounds, etc.; 11. Therapeutic and *Materia Medica*; 12. Legal Medicine; 13. Midwifery, and diseases of women and infants; 14. Clinical Medicine (four professors); 15. Clinical surgery (three professors); 16. Clinical Midwifery. The lectures are delivered on Mondays, Wednesdays, and Fridays.

The Cabinet of Anatomy and the library are open to the public daily, from ten o'clock till two.

Faculté des Sciences.

This learned society is established in the ancient buildings of the Sorbonne. Its professors lecture on the higher branches of Algebra, on Natural Philosophy, Astronomy, Mechanics, Chemistry, Mineralogy, Botany, and Zoology.

Faculté des Lettres.

In this faculty there are twelve professors, who deliver lectures on Greek literature, on Latin and French eloquence and poetry, on the history of letters, on philosophy and its history, ancient and modern, on geography, and on ancient and modern history. This faculty likewise occupies part of the buildings of the Sorbonne.

ROYAL COLLEGES.

There are at present in Paris five royal colleges, between the pupils of which, and the royal college of Versailles, there is a general competition for prizes at the end of each scholastic year. To this effect eight or ten pupils of each class who have most distinguished themselves are selected, and the adjudication of the prizes is conducted with great pomp at the church of the Sorbonne, in the presence of the whole *corps universitaire*. Three of these colleges, viz. those of *Louis le Grand*, *Henri IV*, and of *St. Louis*, admit boarders and day-scholars. The two others, namely, the *Collège de Bourbon*, and that of *Charlemagne*, receive day-scholars only. The terms for board are 1000 fr. a year. Each pupil pays for education, annually, 104 fr., of which the half is always paid in advance. The royal colleges are each governed by a *proviseur*, to whom is joined a *censeur des études*, a chaplain and a steward. The pupils of the *institutions* and *pensions* are obliged to attend the lectures in the royal colleges. The course of education comprises the Greek, Latin, Italian, English and German languages; natural and moral philosophy, belles-lettres, mathematics, chemistry, natural history, geography, writing, drawing, etc. The masters of *institutions* have the privilege of paying only 15 fr. per quarter for each pupil sent by them to a royal college, but they are required to pay an annual fee to the college. When the classes are very numerous they are formed into two divisions. To the College of *Louis le Grand* is annexed a school of the oriental languages.

In the departments, there are royal colleges in all great towns. In small towns the colleges are called *colléges communaux*; these are private establishments aided by the *commune* and subject to the *surveillance* of the authorities. The royal colleges of Paris deserve a visit from the intelligent traveller.

Collége Royal de Louis le Grand,

No. 123, rue St. Jacques.

This was formerly the *Collége de Clermont*, and occupied by Jesuits. It was founded by Guillaume Duprat, bishop of Clermont. The first stone of the chapel was laid by Henry III, in 1582. The Jesuits being expelled from France in 1594, the college was abandoned, and when recalled in 1604, they were forbidden to reopen it, or to give instruction. It was not till 1618, that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone was laid on the first of August, 1628, and it was erected after the designs of Augustin Guillain.

Louis XIV, who always had Jesuits for confessors, was a great benefactor to this college, which induced its members to give it the name of the king, instead of that of the founder. At its erection, the following inscription was placed over the portal:

COLLEGIUM CLAROMONTANUM SOCIETATIS JESU.

In 1674, Louis XIV being present at a tragedy performed by the pupils, said to a nobleman who had expressed his satisfaction with the represen-

tation: *Faut-il s'en étonner? C'est mon collège.* After the monarch's departure, the ancient inscription was removed, and during the night workmen were employed in engraving upon a tablet of black marble these words, in golden letters—

COLLEGIUM LUDOVICI MAGNI.

The next day the new inscription was put up, and the college bore the name of *Louis le Grand* till the revolution. The Jesuits, suppressed and banished in 1762, being driven for the second time from France in 1763, the members of the college de Lisieux removed into this building. In 1792, this college, organized under a new form, received the name of *Collège de l'Égalité*; in 1800, that of *Prytanée*; in 1804, that of *Lycée Impérial*; and in 1814, it resumed its former name of *Collège de Louis le Grand*.

Collège Royal de Henry IV.

This college is established in part of the church and other buildings of the ancient abbey of St. Geneviève.

Collège Royal de St. Louis,

Rue de la Harpe.

This college was begun in 1814, and opened on the 25d of October, 1820. It stands upon the site of the ancient college d'Harcourt, of which some part of the buildings was preserved. The entrance is of a grand and noble character. The court is spacious, and at the bottom is the chapel. On the right rises a fine pile of building four stories high, having a gallery at the ground-floor.

*Collège Royal de Bourbon,**No. 5, rue Neuve St. Croix.*

The buildings in which this college is established were erected in 1781, after the designs of Brongniart, for a convent of Capucins. In 1800, the same architect was charged to convert it into a college, to be called *Lycée Bonaparte*, a name which it bore till the restoration, when it assumed that of *Collège de Bourbon*. The front is one hundred and sixty-two feet in length by forty-two in elevation. It presents two pavilions at the extremities, and has no openings except three doors. That in the centre is adorned with columns, and gives access to a vestibule leading to the court. The pavilions are surmounted by pediments and attics. The front is likewise ornamented by eight niches for statues, and two recesses for bas-reliefs, those which were placed there having been removed. On each side is a large basin, into which water flows through three lions' heads in bronze. The court is surrounded by four piles of building, of which the church of St. Louis forms one. At the ground-floor a peristyle, composed of Doric columns, extends round the court, and forms an uninterrupted line of terrace at the first story.

*Collège Royal de Charlemagne,**No. 120, rue Saint Antoine.*

The buildings of this college were originally occupied by Jesuits, who, at their suppression, were succeeded by a community of Genesevans.

INSTITUTIONS AND PENSIONS.

These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the Royal Council of Public Instruction. The number of them in Paris is about one hundred. The two most celebrated of these institutions, called *collèges de plein exercice*, are considered nearly upon the same footing as royal colleges and enjoy some of their advantages. The one is the *Institution de St. Barbe*, No. 7, rue de Reims, and the other is the *Collège Stanislas*, rue Notre Dame des Champs. The former contains about five hundred pupils. The terms for board and education are 650 fr. a year, under ten years of age; 760 fr. from ten to twelve; and 870 fr. upwards of twelve. Pupils are admitted from seven years of age to fourteen. Day-scholars are also received. Each boarder finds his own bed and various other articles; pays 50 fr. a year for washing; 40 fr. for medical attendance; and 60 fr. for stationary. The course of education begins with the elements and continues till the pupil is prepared for admission into the Polytechnic school.

PETITES ÉCOLES, OR ÉCOLES PRIMAIRES.

The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the Royal Council of Public Instruction, and are very numerous.

SPECIAL SCHOOLS.

*Collège Royal de France,**No. 1, Place Cambrai.*

The *Collège Royal de France* was founded, in 1529, by Francis I, at the solicitation of Guillaume Parvi, his preacher, and the celebrated Guillaume Budée. Nothing could be more deplorable than the state of letters in France before the establishment of this college. The Greek language was not taught in Paris, and the professors had little or no acquaintance with the best writings of antiquity. The Latin taught was rude and barbarous; the philosophy had neither solidity nor clearness. Frivolous and useless questions were agitated, and the debates, although very animated, turned altogether upon puerile subjects or words. Francis I not having erected an edifice for his new college, the lectures were delivered in the *Collège de Cambrai*. At first only two professorships were founded, one for the Greek and another for the Hebrew tongue. In proportion as learned men accepted invitations to become professors new chairs were established. Their number, in a short time, amounted to twelve, viz. four for languages, two for mathematics, two for philosophy, two for oratory, and two for medicine. Charles IX founded a professorship of surgery, and Henry IV established one of botany and anatomy. Henry II founded a chair of philosophy, which was afterwards filled by the celebrated and unfortunate Ramus, who, in 1568, established

a chair of mathematics here at his own expense. The first chair of Arabic was established in 1587, by Henry III. Louis XIII founded a second chair of Arabic, and one of canon law; and Louis XIV a second chair of canon law, and a chair of the Syriac language. Louis XVIII created a chair of the Tartar-Mantchou, and Chinese languages, and one of the Sanscrit.

Previous to the civil wars in the middle of the sixteenth century, four or five hundred students regularly attended the lectures at this college; but the wars and contagious disorders caused the schools to be deserted. The professors fled as well as their pupils, because, from the exhausted state of the finances, their salaries were no longer paid. At their solicitation, Henry IV made arrangements for their regular payment, and formed the project of erecting a new college. The colleges of Treguier, of Leon and Cambrai, were pulled down to afford a site for the new structure; but the king's death suspended the fulfilment of his intention. However, Louis XIII, his son, laid the first stone on the 18th of August, 1610. When the college was partly built the works were suspended, and were not resumed till towards the end of the reign of Louis XV. On the 22d of March, 1774, the first stone of the new structure was laid by the duke de la Vrillière, and about four years after this edifice, built after the designs of Chalgrin, was completed. It consists of a spacious court surrounded on three sides by buildings. An arch crowned by a pediment adorned with sculpture, is the only decoration of the entrance. In the building facing the entrance is a large hall, in

which the public disputations are held. The ceiling is decorated with an allegorical painting, by Tarraval. The lateral buildings contain, on the ground-floor, the lecture-rooms, and, in the upper stories, the apartments of the professors. The lecture-rooms are small, dark, and inconvenient. The number of professors in this college is twenty-one, and their courses of lectures, which are public and gratuitous, are as follows:—1. Astronomy; 2. Mathematics; 3. General and Mathematical Philosophy; 4. Experimental Philosophy; 5. Medicine; 6. Anatomy; 7. Chemistry; 8. Natural History; 9. Laws of Nature and Nations; 10. History and Moral Philosophy; 11. Hebrew, Chaldaic, and Syriac Languages; 12. The Arabic Tongue; 13. The Turkish Language; 14. The Persian Language; 15. The Chinese, and Tartar-mantchou Languages and Literature; 16. Sanscrit Language and Literature; 17. Greek Language and Literature; 18. Greek Language and Philosophy; 19. Latin Oratory; 20. Latin Poetry; 21. French Literature. Many distinguished personages attend these lectures; no examinations take place, nor are prizes adjudged. The lectures are principally useful to those who are desirous of perfecting their education after the years usually devoted to study.

École Royale Polytechnique,

Rue Descartes.

A decree of the National Convention, dated 21 Ventose, an II (March 11, 1794), created a *Commission des Travaux Publics*, and an *École*

Centrale, the latter of which, by a decree of the 15th Fructidor, an III (September 1st, 1795), took the name of *École Polytechnique*. The object of this most useful and justly celebrated institution is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and likewise to form pupils for all the different schools of engineering, military, civil and naval, and for the artillery, and military geography, into which persons cannot be admitted without having studied in the Polytechnic School. Under the government of Napoleon, the Polytechnic School underwent various modifications; and by an ordinance of Louis XVIII, dated September 4th, 1816, it was completely reorganized, and placed under the special protection of the duke of Angoulême. A great number of excellent officers, engineers, and scientific men have been trained in this school. Pupils are admitted from the age of sixteen to twenty. Every year candidates for admission undergo an examination in Paris and in the departments. The terms are 1000 francs a year, besides 1000 francs upon entering for furnishing a bed, etc. The king has founded twenty-four scholarships, of which eight are in the nomination of the Minister of the Interior, twelve of the Minister of War, and four of the Minister of the Marine and Colonies. The affairs of the school are under the superintendence of a council of instruction, and a council of administration. The period allowed for study is two years, to which in certain cases a third year is added. Strangers cannot visit this school without permission of the *sous-gouverneur*, who resides there.

*École Royale des Ponts et Chaussées,
Hôtel Carnavalet, No. 27, rue Culture St. Catherine.*

The origin of this school goes back to the year 1747, but it assumed no importance till 1784. The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and public buildings dependent on them. The school possesses a rich collection of plans, maps, and models, relative to these operations. During the revolution, the number of pupils was thirty-six; it is now augmented to eighty, all of whom are taken from the Polytechnic School. The government of the establishment is vested in the Minister of the Interior and the Director-general *des Ponts et Chaussées et des Mines*. It is impossible to visit this institution without a special order from the *Directeur*, No. 19, Place Vendôme.

*École Royale des Mines,
No. 34, rue d'Enfer.*

The project of this institution was formed by the Cardinal de Fleuri, and put in execution in 1783. It consists of a *Conseil des Mines*, who direct all subjects connected with mines, coal-pits, quarries, iron-works, salt-pits, etc., and who have under their direction engineers and practical schools. The number of boarders is fixed at nine, but there are also nine day-scholars, who receive instruction gratis. The Minister of the Interior and the Director-general *des Ponts et Chaussées et des Mines* are the governors of this

establishment. Attached to the school is a cabinet of mineralogy, but which is very defective when it is considered what means are possessed by the establishment of rendering it more extensive and perfect. It is divided into two classes; 1. The mineral productions of France, arranged in the order of the departments; 2. A general collection of rocks. The Cabinet is open to the public every Monday and Thursday, from ten to three in summer, and from eleven to three in winter. Strangers and studious persons may enter every day.

In the winter there is a public course of geological and mineralogical lectures.

École Speciale des Langues Orientales Vivantes,

No. 12, rue Neuve des Petits Champs.

The Persian and Malay are taught on Mondays, Wednesdays, and Fridays, at nine o'clock. Arabic, on Tuesdays, Thursdays, and Saturdays, at eleven o'clock. Vulgar Arabic, on Mondays, Wednesdays, and Saturdays, at noon. Turkish the same days, at nine. Armenian, Tuesdays, Thursdays, and Saturdays, at half past two. Modern Greek, Mondays, Tuesdays, and Fridays, at half-past two.

École des Chartres,

At the Bibliothèque Royale, rue Richelieu.

This institution was founded by Louis XVIII, for encouraging the study of the ancient manuscripts contained in the different libraries, and the

dépôts of the archives of the kingdom. To this end the keepers of the records and the king's librarians receive an addition to their salary to teach young men (who are nominated by the Minister of the Interior) palæography, or to understand and decipher ancient charters. Each pupil receives for his labour an allowance of 600 francs a year.

*École Royale et Speciale des Beaux
Arts,*

Rue des Petits Augustins.

This school, for teaching the art of design, is composed of the *corps Enseignans* of the *Académie des Beaux Arts*. It is divided into two sections, one of painting and sculpture, and the other of architecture. In the first division, medals are distributed every quarter to those who make the best drawing from the naked model. Once a year two other prizes are distributed; one of 100 francs, founded by Count Caylus, for the best head as to expression; the second, of 500 francs, for the best head of the natural size, from the living model. In the second division, there are four professors who teach every branch of the art of building. The professor of the history and theory of the art delivers public lectures two or three times a week; and every month he proposes two subjects for competition; the best production obtains a medal; of the second honourable mention is made. The professor of mathematics applied to architecture also proposes a subject for competition, the prize for which is a medal. The pro-

fessor of perspective delivers lectures every year, which are common to both sections of the school, as are the subjects which he proposes for prize medals. Besides these prizes, there is the *départemental* prize, which is given every year, without competition, to the pupil who has been most successful in the competitions of the three or four preceding years. The *Académie Royale des Beaux Arts* proposes an annual prize, to which no candidates are admitted but those who have gained medals. It selects eight of the best compositions, the artists of which are allowed to develop, on a large scale, all their parts. The pupil who gains the prize is sent to Rome, for four years, at the expense of the government. This prize is adjudged in October, previous to which the works of the candidates in painting, sculpture, design and engraving, are exhibited to the public. At the meeting of the *Académie* in which the prize is adjudged, the *cantata* is executed which has obtained the prize in the section of music. By an ordinance of December 18th, 1816, the buildings of the *Musée des Monumens Français* (formerly the convent des Petits Augustins) were granted to this school, and in 1820, a new edifice, after the designs of Debret, to be called *Palais des Beaux Arts*, was begun in the garden of the Museum. The lectures on Architecture are delivered on Mondays and Thursdays, from one till two, and on Fridays and Saturdays, at eight in the morning. Those on Mathematics are delivered on Wednesdays and Fridays, at twelve. The schools are open to the public in the evening from five o'clock till seven.

École Royale Gratuite de Dessin,

No. 5, rue de l'Ecole de Médecine.

This school, established in the ancient amphitheatre of surgery, was founded by M. Bachelier, in 1767. Its object is to afford instruction in drawing to such artisans of Paris as intend to devote themselves to mechanical professions. The present number of pupils is about fifteen hundred.

They are taught, on Mondays and Thursdays, practical geometry, arithmetic, mensuration, stone-cutting, and civil architecture; on Tuesdays and Fridays, the proportions of the human figure, and the drawing of animals; on Wednesdays and Saturdays, the drawing of ornaments and flowers. To excite emulation among them, medals are distributed every month, and prizes every year. Over the door of the room where the pupils are employed, is the following inscription:—

ERUDIARE ALIA PICTOR-SCULPTORVE PALÆSTRA
HÆC SOLI PATEANT AMPHITHEATRA FABRO.

No strangers are allowed to enter this school.

École Royale Spéciale et Gratuite de Dessin pour les jeunes Personnes,

No. 7, rue de Touraine, Faubourg St. Germain.

This school is maintained at the expense of the government, in order to instruct young women destined for the arts or industrious professions in drawing figures, ornaments, landscapes, animals, and flowers. There is an annual distribution of medals and other prizes, followed by a public exhibition of the drawings of the pupils.

*École Royale de Musique et de
Declamation,**No. 19, rue du Faubourg Poissonnière.*

This establishment was founded by letters patent, dated January 3d, 1784, at the instance of the Baron de Breteuil. The object of it is to afford gratuitous instruction in singing, instrumental music and declamation, to young persons of both sexes who evince talent for the stage. At the revolution, this school fell into decay, but was afterwards restored by Napoleon, under the name of *Conservatoire de Musique*. Upon the restoration it resumed its original title. A great number of excellent musicians and dramatic performers have been trained in this school. In the spring, several concerts are generally given, and every year there is a public distribution of prizes, followed by a concert, in which the successful candidates for the prizes take part. The Minister of the King's Household generally presides upon this occasion.

*École de Chant,**Rue de Vaugirard.*

In this school, children of both sexes are taught to sing by an easy method. The public exercises of the pupils, which take place occasionally, are very agreeable.

*École de Pharmacie,**No. 13, rue de l'Arbalète.*

The buildings occupied by this school, which is an appendage to the school of medicine, are

those of an ancient convent called Hôpital de l'Oursine. About the year 1580, the first botanical garden that existed in France was formed in the grounds of this convent, by M. Houel, who took for his model the garden of Padua. In the spring and summer, lectures are delivered here upon pharmacy, chemistry, natural history, and botany. Apothecaries are admitted to exercise their profession after an examination in this school. The botanical garden still exists and is open every day, except Sunday, from April till September. Strangers may also visit the school.

École d'Accouchement,

See page 466.

École Spéciale de Commerce,

No. 143, rue St. Antoine.

This useful school, which is supported by the merchants of Paris, admits scholars above the age of fifteen for instruction in every branch of mercantile business. The scholars represent commercial houses, and correspond with each other, like merchants; they make purchases according to the price of the day, and the samples shown; go to the *Exchange* regularly, settle accounts, make up their books, and balance them.

They have six hours recreation daily.

École Royale de Mosaïque,

No. 111, rue de l'École de Médecine.

The scholars are appointed by the government,

and taught the art of copying pictures in Mosaic. There is a public exhibition of their productions every Friday and Saturday, from twelve till two.

Écoles d'Equitation (Riding Schools).

The most celebrated is under the direction of MM. Franconi, rue du faubourg du Temple. There is a second, a royal school, No. 19, rue Cadet, faubourg Montmartre. Pupils here pay 24 francs entrance money, and receive sixteen tickets, for which they pay 3 francs each. These tickets are not received at the school after three months from the time of their delivery. Ladies pay 5 francs each lesson. There is a third school in the rue de Fleurus, near the garden of the Luxembourg.

Écoles de Natation (Swimming-Schools),

See page 426.

Séminaire de St. Sulpice,

Place St. Sulpice.

This seminary was established in 1641, but the members of it were distributed in various private houses till 1645, when its founder, the Abbé Ollier, purchased for them a house and garden close to the front of the church, the view of which it greatly obscured. In 1792 the seminary was suppressed, and about the year 1800 the old buildings were pulled down. Two years after the seminary was re-established in a house which forms the angle of the rue de Vaugirard and the rue Pot de Fer. The first stone of the magnificent

structure which it now occupies was laid November 21st, 1820. The front presents a mass of building, three stories in height, flanked with two pavilions. Its total length is two hundred feet. The principal entrance is formed by a detached portico composed of three arches in front and one on each side. When terminated this edifice will present four fronts. The second, towards the rue Pot de Fer, is already finished. The architecture resembles that of the principal front, but it has no portico. The court, when the building is finished, will be truly superb, and a spacious gallery for the students to walk in bad weather will extend round it. The seminary is under the direction of the Priests de St. Sulpice, and has a dependence at Issy. The two houses contain three hundred pupils. Strangers are allowed to visit this establishment, upon obtaining permission of *Monsieur le Supérieur Général*.

Séminaire du St. Esprit,

No. 24, rue des Postes.

The pupils of this seminary are only forty in number, although the building will contain one hundred. They are destined for missions to the colonies, and consist of young Frenchmen or Creoles who have devoted themselves to the ecclesiastical state. The building was erected in 1769 for a seminary which was suppressed in 1792. It presents nothing remarkable, except a fine bas-relief above the pediment of the church, representing a missionary preaching. Strangers may visit this seminary by applying to the *Supérieur*.

Petit Séminaire.

This seminary forms two divisions, One is established at the ancient seminary of St. Nicolas du Chardonnet, and the other at No. 20, rue du Régarde. Each contains one hundred and twenty-five pupils.

*Séminaire Anglais,**

Rue des Postes.

This seminary was established under letters patent granted by Louis XIV in 1684, which authorised Catholics, who could not be educated for the ministry in England, to live in ecclesiastical community. Their church was dedicated to St. Gregory the Great. This house was suppressed in 1792, and became private property.

* Till the reign of George III, catholics were not allowed to establish colleges or seminaries in England. On this account several colleges for the education of English, Scotch, and Irish catholics were founded in Paris and other parts of France. These were suppressed at the revolution, and the property belonging to them was sequestrated. The late government embodied all the colleges of Paris into one establishment, under the authority of the Minister of the Interior, and gave them the Irish Seminary, rue des Irlandais. Over the door was inscribed, *Chef-lieu des Colléges Britanniques*. Upon the restoration, the former president of the colleges, and the other English catholic clergy, claimed their property. During the revolution, however, several catholic colleges had been established in Great Britain and Ireland, which rendered those in France less necessary. On the other hand, the respective claims of the English, Scotch, and Irish colleges cannot be precisely ascertained. For these,

*Séminaire or Collège des Écossais,
Rue des Fossés St. Victor.*

This seminary was at first situated in the rue des Amandiers, but afterwards it was established in a new building, finished in 1665, in the rue des Fossés St. Victor. It was originally founded by David, bishop of Murray, in Scotland, in 1325; and again, by James Beaton or de Bethune, archbishop of Glasgow, in 1603. These facts are recorded in the following inscription, engraved on a tablet of black marble in the chapel of the college.

D. O. M.

Anno Domini M.CCC.XX.V, regnante in Galliâ Carolo Pulchro, et Roberto de Bruce, regnante in Scotiâ, antiquo fœdere conjunctis David de Moraviâ, Episcopus Moraviensis in Scotiâ, hoc collegium fundavit. Anno Domini M.DC.III, Jacobus de Bethune, Archiepiscopus Glasguensis in Scotiâ, novam fundationem instituit, proposito in perpetuam administrationem Venerabili Patre, Domino Priore Cartusiæ Parisiensis. Anno Domini M.DC.XXX.IX, conjunctio utriusque fundationis in unum et idem collegium ab archiepiscopo Parisiensi facta, auctoritate regiâ, et supremi Senatûs Parisiensis, sanctita est. Utriusque fundatoris memoriâ, Primarius, Procurator, et alumni hujus collegii posuerunt.

Requiescant in Pace.

Above this inscription are engraved the armorial bearings of the bishop of Murray, and of

and perhaps other reasons, the government retains the colleges and their property under a kind of sequestration, subject to the direction of the Minister of the Interior. The administrator of the property is an Irish catholic priest.

the archbishop of Glasgow. Those of the first are: *Azure, a chevron, between three stars sable.* Those of the second are quarterly: 1st and 4th. *Azure, a fess, between three lozenges sable;* 2d and 3d. *Sable, on a chevron, a fish's head and scales, or.* The motto, *Ut vincas, ferandum.* The coronet, a fish, with the bishop's mitre above. James de Bethune is said to have been the last Catholic bishop of Scotland.

The college was rebuilt by Robert Barclay in 1665. The chapel, which deserves a visit at least from the British traveller, was erected in 1672. It contains some objects worthy of notice. At the revolution, the college being used as a prison, the chapel was converted into a *cabinet d'aisance*. It is now, however, completely restored. The most remarkable object is the monument of the unfortunate James II, erected to his memory by his faithful friend, and the constant companion of his exile, James duke of Perth, governor of his son, called James III, and the Old Pretender. On the top of the monument was formerly an urn of bronze gilt, containing the brain of the king, who died at St. Germain-en-Laye, the 16th of September, 1701. This monument, in black and white marble, was executed by Louis Garnier, in 1703. The following is the inscription:

D. O. M.

Memoriæ Augustissimæ Principis Jacobi II, Magnæ
Britanniæ, etc. Regis.

Ille partis terræ ac mari triumphis clarus, sed constanti
in Deum fide clarior, huic regna, opes, et omnia vitæ
floris commoda postposuit. Per summum scelus à
suâ sede pulsus, Absalonis impietatem, Achitophelis per-

fidiam, et acerba Semei convicta invictâ lenitate et patientiâ, ipsis inimicis amicus superavit. Rebus humanis major, adversis superior, et cœlestis gloriæ studio inflammatus, quod regno caruerit, sibi visus beator, miseram hanc vitam felici, regnum terrestre cœlesti commutavit. Hæc domus, quam pius Princeps labentem sustinuit, et patriæ fovit, cui etiam ingenii sui monumenta omnia, scilicet suâ manu scripta custodienda commisit, eam corporis ipsius partem, quâ maximè animus viget, religiosè servandam suscepit.

Vixit annos LXVIII, regnavit XVI, obiit XVII Kal. Octob. An. Sal. Hom. M.DCC.I.

Jacobus, Dux de Perth, Præfectus institutioni Jacobi III, Mag. Brit. Regis, hujus domûs benefactor mœrens posuit.

When the Irish college was made the *chef lieu* of the British colleges, this monument was transported there, where it remained some years; but it is now restored to its original place in the chapel of the Scotch college. Here are also buried the bowels of Louisa Maria, king James the Second's daughter; and the heart of Mary Gordon, duchess of Perth.

Over the altar is a painting of the Virgin, and on one side a Crucifixion much admired. It possesses several other pictures, among which is one of the martyrdom of St. Andrew, to whom the chapel is dedicated. The house is at present let, on a long lease, to Mr. Mailhat, master of a boarding school, who allows strangers to visit it, but requires them to conduct themselves with the greatest reserve in the chapel.

The valuable manuscripts of king James II, which, as is mentioned in the inscription on his

monument, were confided to this Seminary, were unfortunately lost during the revolution.

Séminaire or Collège des Irlandais,
No. 3, rue des Irlandais.

The object of this establishment is to train young Irishmen for ecclesiastical functions in their own country. The chapel, built after the designs of Bellanger, about the year 1780, is very simple, it being merely a large room, which occupies all the ground floor of one of the wings. Above it is the library, which is spacious and neat. Over the door of the lecture-room is this inscription: *Sic stude, quasi semper victurus; Sic vive, quasi cito moriturus.*

Écoles de la Charité.

In the twelve *arrondissemens* of Paris there are fifty charity-schools, in which six thousand five hundred poor children are educated. The number of each sex is nearly equal, and the total number forms nearly a tenth of all the children in Paris between the age of five and twelve years. The boys' schools are under the direction of the *Frères de la Doctrine Chrétienne*, a kind of demi-monks who dwell two or three together. The girls' schools are superintended by the *Sœurs de la Charité* and other nuns. The children are taught reading, writing, arithmetic and the principles of religion. In some of the girls' schools there are also sewing rooms. Such of the committees of

charity as have not buildings at their disposal for the gratuitous schools, send the poor children of their *quartiers* to the schools established in them. Several of the charity-schools are founded and supported by voluntary contributions.

École des Savoyards.

In Paris there are a great number of natives of Savoy, principally boys, who are occupied as porters, shoeblacks or chimney-sweepers. Many are seen in the streets accompanied by a monkey or other animal which they teach to perform feats, in order to excite the attention and draw forth the alms of the public. They lodge in the faubourgs, where they are divided into *chambres*, each of which consists of eight or ten individuals, subject to the authority of a chief or old Savoyard, who discharges the functions of house-keeper and guardian. Each has his place marked out in the capital, to which he repairs in the morning *pour servir le public*; and in the evening the gains of the day are deposited in a small box called *tirelire*, which is never opened till it contains a sum sufficiently considerable to be usefully applied to the wants of the society. The first schools, established by the Abbé de Pontbriant in 1752, were confined to religious instruction, but so great was their success, that the Savoyards were afterwards taught to read and write.

SCIENTIFIC, LITERARY, AND OTHER
SOCIETIES.*Société Royale Académique des
Sciences.*

The object of this association, which holds its meetings at the Salle St. Jean, Hôtel de Ville, is to advance the progress of human knowledge. It was formed in 1820, and has the Duke of Angoulême for a protector and perpetual president. Some of the members of this society are men distinguished by their talents; but their labours have not realized the beneficial results anticipated. The society holds a meeting every fortnight, besides a public meeting annually.

Académie Royale de Médecine.

Previous to the revolution there was an Academy of Medicine and another of Surgery. The former was created in 1776, and the latter in 1731. Upon the formation of the Institute the Medical Academy was annexed to the class of the sciences. By an ordinance of December 20th, 1820, the Academy was restored. The object of its institution is to reply to inquiries of the government relative to epidemic diseases, murrain, the propagation of vaccination, legal medicine, the examination of new and secret remedies, natural or factitious mineral waters, and in general every thing that concerns the public health. It is divided into three sections: 1. Medicine; 2. Sur-

gery; 3. Pharmacy. The society is composed of titular members, honorary members and associates, who are elected by the Academy, subject to the king's approbation. It has also an indefinite number of correspondents. The chief physician of the king is perpetual president. The meetings of the Academy are held at No 8, rue de Poitiers.

Société Philomatique,

No. 6, rue d'Anjou, faubourg St. Germain.

Most of the members of this society, who are fifty in number, are also members of the Institute, and next to that institution it is the most scientific body in Paris. It is divided into several sections, and its attention is principally directed to the natural sciences. A periodical work, entitled *Bulletin de la Société Philomatique*, is published by the Society.

Société d'Histoire Naturelle,

Rue d'Anjou, faubourg St. Germain.

The most distinguished men in France in the science of natural history are members of this Society.

Société Philotechnique,

No. 17, rue des Petits Augustins.

This society, which was founded in 1795, is composed of sixty artists and scientific and literary men, besides honorary members, free members and correspondents. Each resident member pays 40 fr. a year; but every month he receives

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a silver counter of the value of 3 fr. if he has attended two meetings in the preceding month. The meetings are held on the 2d, 12th, and 22d of every month, at seven o'clock in the evening. A public half yearly meeting is held in the spring and the autumn, in the Salle St. Jean, at the Hôtel de Ville. Papers are then read, and musical compositions performed; and sometimes the artists of the society exhibit their pictures, designs and sculptures. Candidates for admission as resident members or correspondents must apply by letter to the president or perpetual secretary, and be presented by two members.

*Société Royale des Antiquaires de
France,*

No. 16, rue des Petits Augustins.

This society, which was at first called *Académie Celtique*, has published some very interesting memoirs. In 1814, Louis XVIII created it a royal society. The object of its formation is to investigate and throw light upon national and foreign antiquities. It consists of resident members, and a great number of correspondents in the departments and foreign countries. Each resident member pays annually 56 fr., for which he receives the Memoirs printed by the society. The correspondents merely pay for their diploma of admission. Candidates for admission must apply by letter to the president or vice-presidents, and be presented by two members. The meetings of the society are held on the 9th, 19th, and 29th of every month, and a public meeting is sometimes held.

*Société de Géographie,**No. 12, rue Taranne.*

This society was founded in 1821, and consists of subscribers and a committee of thirty members. Its object is to promote the knowledge of geographical science, by sending travellers to countries little known, and proposing subjects for prizes. A bulletin is published by the society. The subscription is 36 fr. Every subscriber must be presented by two members of the society.

*Société Asiatique,**No. 12, rue Taranne.*

The duke of Orleans is protector of this society, which was founded in 1822. It consists of subscribers of 36 fr. a year, and a committee who publish a scientific journal. The object of the society is to encourage the study of the Asiatic languages.

Société des Amis des Arts.

This society was founded before the revolution, but was subsequently dissolved, and re-established in 1817. Its object is to encourage the art of engraving, and an unlimited number of subscribers are admitted. Each subscriber pays 100 fr. per annum, for which he receives a proof plate engraving, or two others, which is determined by lot. When the subscribers are supplied the plate is broken, in order to prevent the same engravings being sold in the shops.

*Société Linnéenne.**No. 46, rue des St. Pères.*

This society, which devotes itself to botany, meets regularly on the first and third Thursday of every month. On the 24th of May it celebrates, by a *fête champêtre*, the anniversary of the birth of Linnæus, and holds a public meeting on the 28th of December, the anniversary of Tournefort's death.

*Société Grammaticale,**No. 34, rue des Bons Enfans.*

This society occupies itself with ideology, lexicography, and every thing connected with grammatical science. Its meetings are held weekly.

*Société Royale des Bonnes Lettres,**No. 17, rue Neuve St. Augustin.*

Party spirit gave birth to this society. The members are of the party called *ultras*, who aim to promulgate opinions relative to monarchy and catholicism which the *liberals* do not allow. Literary lectures are delivered in the winter season; but they have always a political colouring.

Athénée des Arts.

This establishment was founded in 1792 for the advancement of the progress of Letters, the Fine Arts and the Mechanical Arts; and holds its meetings in the Salle St. Jean, at the Hôtel de Ville. Its members consist of artists, literary men and even artisans; ladies are also admitted. Prizes are

adjudged for useful inventions and improvements in the arts and sciences. Lectures are delivered, musical compositions are executed, and every quarter a concert is given. The society likewise holds an annual public meeting.

Athénée Royal de Paris,

No. 2, rue de Valois.

This institution was founded in 1781, by the unfortunate aeronaut Pilatre du Rosiers, under the special protection of MONSIEUR, afterwards Louis XVIII, and took the title of *Musée de Pilatre du Rosiers*. Its object was the cultivation of the arts and sciences connected with commerce. The death of its founder caused the Museum to languish. Sometime afterwards it was re-organized under the name of *Lycée*; and it was here that the famous Laharpe delivered those lectures which form his work entitled *Lycée, or Cours de Littérature ancienne et moderne*. In 1803, it took the title of *Athénée de Paris*. Lectures are delivered here annually (commencing on the 15th of November), on various branches of literature and science, which are attended by ladies as well as gentlemen. The annual subscription is 120 fr. for gentlemen, and 60 fr. for ladies and students. Shareholders of the *Athénée* are perpetual members. Subscribers have access to a well selected library.

Athénée des Dames,

No. 24, Place Vendôme.

The *Athénée* meets three times a week. The

evenings are devoted to literature, music, dancing, and social games. Gentlemen are admitted.

*Société Royale et Centrale
d'Agriculture.*

This society, which holds its meetings in the library of the Hôtel de Ville, was established by an order in council, dated March 1st, 1761. Its object is the amelioration of the different branches of rural and domestic economy in France. It is composed of fifty resident members, thirty associates, and twenty foreign associates. Its affairs are managed by a president and vice-president (chosen annually by the society), and a secretary and treasurer (appointed for life by the king, out of a list of three candidates presented to him). This society corresponds with all the agricultural associations in the kingdom. The king is its protector. It meets every fortnight, and on the first Sunday after Easter holds an annual public meeting, under the presidency of the Minister of the Interior, when a report of its proceedings is read and prizes are distributed.

Société pour l'Encouragement de l'Industrie Nationale,

No. 42, rue du Bac.

A society entitled *Société libre d'Emulation pour l'Encouragement des Métiers et Inventions utiles*, founded in 1776, was dissolved a few years before the revolution. The want of such an institution being much felt, it was re-established, in 1802,

under the title of *Société pour l'Encouragement de l'Industrie Nationale*, by the concurrence of a great number of men of science, magistrates, proprietors, and manufacturers. Its object is to second the efforts of the government for the amelioration of every branch of French industry. The principal means it employs are—1st, distributions of prizes and medals for inventions or improvements in the useful arts; 2d, the communication of models, designs or descriptions of new inventions, and of instructions or information for manufacturers or agriculturists; 3d, experiments and essays for appreciating the new methods announced to the public; 4th, pecuniary advances to artists who are in want of assistance to enable them to execute machines or processes of acknowledged utility; 5th, the publication of a bulletin, distributed exclusively to the members of the society, containing notices of discoveries relating to industry made in France or in foreign countries, with remarks upon them. It possesses considerable funds, and also receives aid from the government. This society holds a general meeting twice a year. The first is in February, when a report of its proceedings is read and officers are elected. The second is in July, for the distribution of prizes and the nomination of two censors. At both these meetings new inventions and articles of improved manufacture are exhibited. The council of administration assembles every fortnight. To become a member of this society it is necessary to be presented by a member, and to pay 36 francs a year.

*Société de la Morale Chrétienne,**Rue Taranne.*

This society was formed in 1822. One of its objects is the abolition of slavery. It publishes a journal, and sometimes proposes prizes connected with its objects. The members pay an annual subscription of 20 fr.

*Société pour l'Instruction Elémentaire,**No. 12, rue Taranne.*

This society was established in 1815, for encouraging the formation of elementary schools in France, according to the best methods of instruction. It founds elementary schools, encourages the translation of books for elementary instruction, and corresponds with schoolmasters, subscribers, and similar societies; sells its publications at cost price, and publishes a periodical work entitled *Journal d'Education*. This society holds two general meetings at periods that are not fixed. A great number of English attend these meetings, and are so deeply interested in the proceedings of the society that all their memoirs are translated into English. The council and administration meet every fortnight. To become a member of this society, it is necessary to be introduced by a member, and to subscribe annually 20 francs, for which each subscriber can place three children in one of the schools supported by the society.

*Société Académique des Enfans
d'Apollon,*

No. 8, rue Mandar.

This society meets on the second Sunday of every month, and holds an annual meeting, which is devoted to music and poetry.

Société Lyrique des Soupers de Momus.

This association of authors meets on the first Friday of every month, at the *restaurant* called *la Grande Taverne de Londres*, rue de Richelieu. It consists of twenty members, each of whom must present at the monthly supper a song or piece of poetry. In this society are embodied the two associations called *les Diners du Vaudeville* and *le Caveau Moderne*.

Société Académique d'Écriture,

No. 22, rue Quincampoix.

This society consists of persons distinguished for fine penmanship.

CHAPTER XVII.

LIBRARIES AND MUSEUMS.

LIBRARIES.

*Bibliothèque du Roi,**No. 58, rue de Richelieu.*

From the introduction of Christianity into France to the time of St. Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. St. Louis caused copies to be made of all the conventual manuscripts, and arranged them in a room attached to the Sainte Chapelle. This collection of books the king bequeathed to several monasteries. From St. Louis to King John, we have no historical notice of any royal library, and even that possessed by the latter monarch did not exceed eight or ten volumes. Charles V, his successor, who patronized literature, caused many works to be copied and others to be translated; with these and some books that were presented to him, he formed a library consisting of one hundred and ten volumes. They were

deposited in a tower of the Louvre, called *la Tour de la Librairie*, and consisted of illuminated missals, and other religious works, accounts of miracles, lives of Saints, and treatises upon astrology, geomancy, and palmistry. In order that literary persons might at all times enter the library, a silver lamp was constantly burning. This collection was partly scattered and carried away under the reign of Charles VI. The remainder disappeared during the regency of the Duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England, together with the archives that were deposited at the Louvre. Most of the books were adorned with miniatures, and had costly bindings, with gold or silver clasps and mountings. Louis XI collected the books scattered in the various royal palaces, to which he added several other collections. Charles VIII and Louis XII augmented the royal library, and the latter transferred it to the *Chateau* of Blois. At that period it consisted of one thousand eight hundred and ninety volumes, of which one hundred and nine were printed volumes and the others were manuscripts. Francis I transferred the library of Blois to Fontainebleau in the year 1544. This monarch added greatly to the royal library. Henry II issued an ordinance by which it was decreed, that a bound copy on vellum of every book printed *cum privilegio* should be deposited at the royal library. During the persecutions in the following reigns the library was augmented by the confiscation of many private collections; but it suffered considerably from the *ligueurs*, who carried off some of the most valuable manuscripts.

Catherine de Medicis bequeathed to the royal library a collection of medals and manuscripts which she had brought from Florence. In the year 1594, Henry IV ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collège de Clermont, which was left unoccupied by the Jesuits, who had recently been expelled from France. That Order being recalled in 1604, their college was restored, and the king's library was transferred to a room in the convent of the Cordeliers. Under Louis XIII, the royal library was enriched by many valuable collections, and removed from the convent of the Cordeliers to a spacious house in the rue de la Harpe. It then consisted of sixteen thousand seven hundred and forty-six volumes in manuscripts and printed books. During the reign of Louis XIV, and the administration of Colbert and Louvois, the treasures of the royal library were augmented beyond any thing previously known. At the same time it was rendered accessible to the public. The house in the rue de la Harpe being found much too small, Louis XIV formed the design of transferring the royal library to the Louvre; but, in 1666, Colbert bought two houses adjoining his residence in the rue Vivienne, to which the books were removed. This extensive collection, daily augmented by bequests, presents, purchases, and tribute; contained, at the death of Louis XIV, in 1715, more than seventy thousand volumes. Louvois had formed the determination to establish the royal library in the Place Vendôme, but his death defeated the project. Under the regency of the Duke of Orleans, the treasures of the library

continuing to increase, and the houses in the rue Vivienne being found very inadequate to their object, a resolution was formed to remove them elsewhere. In the rue de Richelieu there was an immense hotel which had formerly been occupied by cardinal Mazarin, and had borne his name. At the cardinal's death it was divided into two parts, the one, having its entrance in the rue Vivienne, was called *Hôtel de Mazarin*, and the other, having its entrance in the rue de Richelieu, was called *Hôtel de Nevers*. To the latter hotel the royal library was transferred. Its stores were greatly augmented under the reign of Louis XV, at whose death the number of printed volumes amounted to more than one hundred thousand. Upon the suppression of the monasteries at the revolution, all the manuscripts and printed volumes contained in them were transported to the library, which took the title of *Bibliothèque Nationale*. The number then added is computed at nearly two hundred thousand volumes. Under Napoleon, it was called *Bibliothèque Impériale*, and was enriched by some of the valuable treasures of the Vatican and other libraries of Italy. Upon the occupation of Paris by the allied armies, in 1815, the greater part of these were restored, and the library resumed its original name. An annual grant is made by the government to the royal library, for the purchase of books, manuscripts, engravings, and antiquities.

The building which contains this splendid collection is entirely destitute of ornament. Its length is five hundred and forty feet, and its breadth one hundred and thirty. The front is a plain wall

pierced here and there with windows. The entrance leads into a court, three hundred feet in length by ninety in breadth, surrounded with piles of building which are uniform, and not without dignity and elegance. In the centre of the court is a bronze statue of Diana, by Houdon. A handsome staircase to the right leads to the rooms which form the library of printed books, and the cabinet of medals and antiques. The books are kept in cases with wire grating, which no one is allowed to open except the persons attached to the establishment.

The library was formerly divided into five sections, viz. 1. Printed books; 2. Manuscripts; 3. Medals and Antiques; 4. Engravings; 5. Title Deeds and Genealogies. The sections are now four, the latter having been suppressed during the revolution, and since annexed to the section of manuscripts.

The printed works occupy the first floor of the building, which has thirty-three windows opening into the court. The number of volumes is said to be upwards of seven hundred thousand. They are arranged in five divisions, as follows: 1. Theology; 2. Jurisprudence; 3. History; 4. Philosophy; 5. Belles Lettres. These divisions are subdivided, and the works arranged in alphabetical order.

Tables, with inkstands, are placed in the middle of the rooms for the convenience of readers and writers, who must furnish themselves with paper and pens. No conversation is permitted. The easiest way to procure a book is to write its title, and hand it to one of the librarians. The tables

are commonly crowded by persons of all classes in pursuit of knowledge, and frequently by ladies.

In a square room, called *le Petit Salon*, which contains the earliest printed works, is a bust of Louis XVIII, in bronze, and in the centre of the principal gallery stands the French Parnassus, by Titon du Tillet, a paltry production in bronze, representing an abrupt mountain, on which are sixteen figures, including Pegasus, and nearly as many genii holding medallions; other medallions are suspended to branches of laurel. The figures represent the poets and musicians of France, with Louis XIV as Apollo, and Mesdames De Lasuze, Desoulhières, and Scudery as the Three Graces. To the original figures, those of Rousseau, Crebillon, and Voltaire (the latter at the age of forty-five years), have since been added. At the end of this gallery is a very remarkable representation of the great pyramid of *Ghiseh* in Egypt, and the surrounding country, done on an exact scale, which is marked upon the plan. The whole is powdered with dust from a stone brought by Grobert from the pyramid called *Chéops*; there is also a fragment of the pyramid, on which is the following inscription: *Petram ex Pyramide Ægyptiaca Chéops nuncupatâ*, J. Grobert attulit, A. D. 1800. In this gallery are busts of Jerome Bignon and J. P. Bignon, successively librarians. It also contains a beautiful basin of porphyry, brought from the abbey of St. Denis, and supposed to have been used at the baptism of Clovis. In the adjoining gallery is a representation, upon a new plan, of the system of the universe, executed at Milan, by Ch. Rouy, who presented it to the library;

and at the extremity is a statue of Voltaire, seated in an arm-chair, by Houdon. This gallery leads to a room exclusively devoted to geographical works, in which are two immense globes, begun at Venice, by Pierre Coronelli, by order of the cardinal d'Estrées, who presented them to Louis XIV, to whom he had dedicated them. They are nearly twelve feet in diameter and thirty-five in circumference; and are surrounded by two brass circles, by Butterfield, thirteen feet in diameter, which form the horizons and meridians. On the terrestrial globe the water is blue, and the land white; cities are represented in red and gold, and mountains are green shaded with brown. These globes are more remarkable for their size than their exactness, and are supposed to be the largest in Europe, except one in the University of Cambridge. An inscription on the celestial sphere informs us, "that all the planets are laid down in the position they occupied at the birth of *Louis le Grand*;" and one on the terrestrial globe asserts "that it was constructed to exhibit the countries which that great monarch might have subdued, had not his moderation prescribed limits to his valour." The ground-floor is filled with new publications. These rooms are not open to the public. The greatest typographical curiosity in this library, is the most ancient printed book *with a date*; it is a Psalter, printed at Metz, in 1457, by Fust and Schoffer. The Bible called *Mazarin*, also in this library, is supposed to have been printed in 1456, with cut-metal types.

The *Manuscripts* are deposited in six rooms, and consist of about eighty thousand volumes, in

Greek, French, Latin, Oriental, and other languages, including thirty thousand which relate to the history of France. The catalogue of the manuscripts alone fills twenty-four volumes, besides ample supplements to each. This section of the library once possessed the most ancient manuscript known, viz. the Virgil of the Vatican of the fourth century; which together with other valuable manuscripts from the Vatican and the library of St Mark, at Venice, were restored in 1815. After passing through several small rooms, the stranger enters a superb gallery, which existed in the time of cardinal Mazarin. Its length is one hundred and forty feet, and its breadth twenty-two. The ceiling, painted in fresco, by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved, under glass cases, the most valuable and curious manuscripts of the whole collection. Among them is a *Statement of receipts and expenses under Philippe le Bel*, in the fourteenth century, on waxen tablets; the manuscripts of Galileo; of Leonardo da Vinci; letters from Henry IV to Gabrielle d'Estrées; the prayer-book of Pope Paul III; and those of Anne of Brittany, Henry III, and Louis XIV, all beautifully written on vellum, and richly illuminated; a fine collection of Missals of the French kings; the manuscript of Telemachus, by Fenelon; Memoirs of Louis XIV, in his own hand; the manuscript of Josephus, etc. etc. The most ancient manuscripts now existing in this collection, are some prayer books of the fifth and sixth centuries. Among the foreign manuscripts are some Persian,

Indian, Arabic, Chinese, and Siamese, remarkable for their antiquity and beauty. In one of the rooms are the genealogies, which occupy about five thousand portfolios, but this room is not open to the public. Among the specimens of autography the following are entitled to notice :

Corneille.—The letters are badly formed, and the lines are at irregular distances, but the writing is easy and bold.

Père la Chaise.—The letters are of a fantastical and ugly form, and the lines incline downwards.

Scarron.—A small, neat hand; the letters regular and well joined, and the lines perfectly horizontal.

Bossuet.—A small, irregular hand; the letters very far apart, and lines crooked.

Boileau.—A small, regular hand; the letters well joined, and the lines horizontal.

Racine.—A small, regular hand; the letters well shaped, and the lines horizontal.

Montesquieu.—The letters ill shaped and indistinct; the lines ascending and many erasures.

Voltaire.—A small, neat and distinct hand; the letters well joined, and lines very straight.

Madame de Maintenon.—A bold running hand; the letters long and slanting, but not well joined; lines horizontal. Not like a woman's hand.

Madame de la Vallière.—An unequal hand; the letters large and ill shaped; some slanting, some vertical, and others gothic, and the lines incline downwards.

Francis I.—Gothic hand; letters vertical; lines horizontal and at large intervals.

Henry IV.—Bold running hand; letters gothic,

slanting, large and tolerably well joined; lines horizontal.

Louis XIV.—Bold running hand; letters large, irregular, slanting, and too close; lines inclining downwards. Except that the writing is smaller, it has a perfect resemblance to that of Madame de Maintenon.

Turenne.—An irregular running hand; somewhat similar to that of Louis XIV. .

The *Cabinet of Medals and Antiques*, which forms a distinguished part of this sumptuous establishment, is situated at the extremity of the principal gallery on the first floor. The total number of medals and coins is computed at eighty thousand. Among them are some which are extremely scarce and some which are unique. Of the former, is one of Mark Antony, the son, in gold. Among the latter, is a medal of Nero; one of Pescennius Niger; a Greek medallion, in silver, of the same emperor; a gold medal of Uranius, surnamed Antoninus; a satirical medal of Gallien, in which he is represented with a woman's head-dress; a gold medallion, three inches in diameter, representing Justinian; another of Alexander Tyrannus Africanus; and a third of the emperor Romulus. It likewise possesses many of the earliest Roman coins and specimens of modern medals. The antiquities are very numerous and valuable. Among them is the superb collection of the Count de Caylus. At the revolution, all the antiquities contained in the treasury of the Sainte Chapelle, and in that of the abbey of St. Denis, were added to this cabinet. It is worthy of observation, that during the disorders and pillage of the revolution, the

royal library, which contained so much metallic treasure, was constantly respected. In the cabinet may be seen many curious Egyptian antiquities, the helmet and shield of Francis I, some remarkable objects found in the tomb of king Childbert, the iron chair of king Dagobert, a famous cup of agate, the sword of the Order of Malta, the seal of Michael Angelo, the shields of Hannibal and Scipio, and some antique busts. But the most precious curiosities in the collection are, the beautiful antique cameos and intaglios, consisting of engraved seals and rings, by Greek artists, executed with an exquisite finish which has not been equalled in modern times. At the entrance of the cabinet is a bust of the Abbé Barthelemy, formerly keeper of the medals. On the ground-floor a room is preparing to receive some ancient stone monuments (among which is the celebrated zodiac of Denderah), as well as some mummies, papyrus, and other antiquities. A magnificent room in marble is also constructing, in which the Archaeological lectures will be delivered.

The *Cabinet of Engravings* occupies several rooms of the *entresol*, and is approached by a small staircase to the right, at the bottom of the court. It was founded by Colbert, who, in 1667, bought the Abbé de Marolles' collection of plates, comprised in four hundred and forty volumes, containing about one hundred and twenty-five thousand impressions. To this acquisition were afterwards added other collections:—that of Gaig-nières, in 1711; of Beringhen, in 1731; of Marshal d'Uxelles, in 1753; of Begon, in 1770; and several others less considerable. The number of plates

at present composing the Cabinet may be computed at one million two hundred thousand, contained in five thousand five hundred volumes or portfolios. They are classed in the following order:—viz. 1. Galleries, cabinets, and collections of sovereigns and private individuals, rare specimens in the art of drawing and engraving.—2. The Italian and Southern schools.—3. The German schools.—4. The French schools.—5. Engravers.—6. Sculpture.—7. Antiquities.—8. Architecture.—9. The Physico-Mathematical Sciences.—10. Natural History.—11. The Academic Arts.—12. Arts and Mechanics.—13. Encyclopedias.—14. Portraits.—15. Costumes.—16. Historical Prolegomena.—17. History.—18. Hierology.—19. Mythology.—20. Fictions.—21. Travels.—22. Topography.—23. Bibliography.

Persons desirous of examining some of the volumes should ask, in the schools of Italy, for the works of Michael Angelo, Raphael, Titian, Corregio, the Carracci, Dominic Zampieri, and Guido;—in those of Germany, Albert Durer and Holbein;—in those of the Netherlands, Lucas Van Leyden, Rembrandt, Rubens, and Vandyck;—in those of France, Poussin, Lebrun, Lesueur, and Rigaud. Amongst the foreign engravers, the works of Raimondi, Hollar, Crispin de Pas, Goltzius, Bloecart, and Romain de Hogue; among the French, those of Cillot, Duplessis, Bertaux, Mellan, Silvestre, Nanteuil, Picart, Le Clerc, Edelinck, Audran, Le Bas, Wille, and Moreau. In Natural History are many plates of birds and plants, beautifully coloured, such as the pigeons of Madame Knip, the birds of Paradise of Levaillant, the fruits of La Chaussée,

the flowers of Prevost, the lilies and roses of Redouté. The portraits, to the number of fifty-five thousand, are divided in each country according to the rank or profession of the individuals, and are classed in chronological or alphabetical order. The series of the costumes of various countries and different ages cannot be viewed without interest. The History of France fills eighty portfolios. The topography of Paris alone occupies thirty-four portfolios. The Cabinet of Engravings consists of several rooms; in the first of which is a selection of very fine engravings, in frames. All the aqua-fortis engravings are placed in the compartment of the first window; the engravings of Raimondi, together with those of the Italian and German masters, are to be found in that of the second window, or the first in front. All the other parts of the first room, and of the second (called the gallery), are occupied by fine plates of the age of Louis XIV, both those published in foreign countries and in France, as well as proofs of the finest productions of modern French engravers. In the middle of these rooms are tables and chairs, for the convenience of those who wish to inspect the engravings. The attendants are always ready to supply any volume that may be asked for, upon the person applying to the keeper.

The following are the principal officers of the establishment:—Librarians for printed books, M. Van Praet, and M. De Manne; keepers of the Manuscripts (Oriental), M. Remusat; (Greek and Latin), M. Gail; (Modern Tongues), M. Dacier. Keepers of the Cabinet of Medals and Antiques,

M. Gosselin, and M. Raoul Rochette. Keeper of the Cabinet of Engravings, M. Joly. These gentlemen meet every week to consult upon the affairs of the establishment.

The library is open for students, authors, etc. from ten o'clock till four every day, except Sundays and holidays. Visitors are admitted to the library as well as to the cabinet of medals and antiques, and the cabinet of engravings, from ten o'clock till two on Tuesdays and Fridays. The vacation commences on the 1st of September and ends on the 17th of October, during which period the library is closed.

With permission of the Minister of the Interior, or if acquainted with M. Van Praet, literary or other persons well recommended, are allowed to have books out of the library.

Bibliothèque de St. Geneviève,

Place St. Geneviève.

Of all the libraries in Paris, this is the most regularly arranged. It is said to contain one hundred and twelve thousand volumes and about two thousand manuscripts. It occupies a room in the upper part of the ancient abbey of St. Geneviève (now the Collège d'Henri IV), which forms a Greek cross. The left arm of the cross being shorter than the right, is concealed by a drawing in perspective by Ledoux. In the centre rises a dome pierced with eight windows, in the interior of which is a painting, representing the apotheosis of St. Augustine, by Restout. At the end of the right arm of the cross is a model of Rome,

by Gremini. This extremity leads to several rooms for the convenience of readers and students; in which is a collection of natural curiosities, a series of portraits of the kings of France, from Philip le Hardi to Louis XV, and a portrait of Mary Queen of Scots, and queen dowager of France. At the east end of the library is a model of a frigate built at Havre de Grace; and along the sides are busts of celebrated men, by Coustou, Coysevox, Girardon, and others. Against the wall of the staircase is the largest drawing of the moon in existence; it is to be regretted that sufficient care is not taken of this beautiful and valuable production. The library is open to the public every day from ten till two, except from the 1st of September to the 1st of November.

Bibliothèque Mazarine.

This library occupies part of the buildings of the Institute, although quite distinct from the *Bibliothèque de l'Institut*. It was formed by the celebrated Gabriel Naudé, who collected the most scarce and curious books in France and foreign countries. Cardinal Mazarin being the proprietor of this library, it was open to the public in 1661. During the war de la Fronde, whilst still at the palais Mazarin, it was pillaged and dispersed. It afterwards was greatly augmented, and now contains one hundred and ninety-five thousand volumes, of which three thousand four hundred and thirty-seven are manuscripts. The principal room which it occupies is adorned with some good marble busts, of which part are antiques. It possesses a very fine terrestrial globe of copper,

executed by the brothers Bergwin, under the direction of Louis XVI, for the Dauphin; and a marble statue of Voltaire, by Pigalle, the expense of which was defrayed by a subscription in which even sovereigns were eager to join. On the plinth is the following inscription:—*A M. de Voltaire, les gens des lettres, ses compatriotes, et ses contemporains, 1776.* The *Bibliothèque Mazarine* is open to the public, from ten o'clock till two, every day except Thursdays and Sundays. The vacation commences on the 15th of August and terminates on the 15th of October.

Bibliothèque de Monsieur,

At the Arsenal, rue de Sully, quai des Celestins.

About the year 1396 the city of Paris built an Arsenal upon this spot, which afterwards passed into the hands of the government. A dreadful explosion having taken place in 1563, the buildings were reconstructed upon a more extensive scale by order of Charles IX. Henry IV augmented the buildings and garden of the Arsenal, and created the office of grand master of the artillery, in favour of his minister Sully, who then took up his residence at the Arsenal, where he was frequently visited by his sovereign. It was on his way to Sully's house, that Henry IV was assassinated on the 14th of May, 1610.* Louis XIV having caused

* In front of a house in the rue de la Ferronnerie, where Henry IV was assassinated, a bust of that monarch may still be seen, with the following inscription:

HENRICI MAGNI RECREAT PRÆSENTIA CIVIS,
QUOS ILLI ÆTERNO FORDERE JUNKIT AMOR.

arsenals to be constructed on the frontiers of the kingdom, the casting of cannon in that of Paris was discontinued. The only use made of the foundries since that period, was the casting of the statues which adorn the garden of Marly and that of Versailles. During the regency, in 1718, some of the old buildings were demolished to erect a mansion for the grand master. In several rooms of this mansion, was the valuable library, called *Bibliothèque de Paulmy*, because originally formed by the marquis de Paulmy. To this collection was subsequently added that of the duke de la Vallière and several others, when it took the title of *Bibliothèque de l'Arsenal*. The united libraries now form the *Bibliothèque de Monsieur*, having been purchased by the count d'Artois a few years before the revolution. It is very rich in history, foreign literature, and poetry, particularly in Italian works, and contains one hundred and fifty thousand printed volumes and five thousand manuscripts, among which are some beautiful Missals.

The apartments of Sully, consisting merely of a bed-room and a cabinet, in which he used to receive Henry IV, are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *chambre à coucher de Marie de Medicis* at the Luxembourg. The only piece of furniture they contain is a table with a marble top of very modern appearance. The painting on the ceiling, by Mignard, represents France triumphant. In the library are two pieces of furniture which undoubtedly belong to the age of Sully; one is a kind of writing desk ornamented

with black varnish and copper gilt; the other is a very cumbrous sort of desk with four boards to place books upon, which can be moved about in a curious manner. By an edict of the year 1788, the Arsenal of Paris was suppressed, and its site destined to form a new *quartier*. This project was never carried into execution: Upon part of the garden of the Arsenal the boulevard Bourdon was formed in 1806, and upon another part the *Grenier de Réserve* was begun in the following year.

The *Bibliothèque de Monsieur* is open to the public from ten o'clock till two every day, except Sundays, and from the 15th of September to the 1st of November.

Bibliothèque de la Ville,

Rue du Tourniquet, behind the Hôtel de Ville.

This library, which occupies four galleries, and contains nearly forty thousand volumes, possesses a rich assemblage of botanical and historical works and drawings of plants, a good collection of the classics, and all the great works generally consulted by scholars, but possesses no splendid or curious specimens of typography. The galleries are ornamented with busts of the best French writers, in bronze and marble, and a collection of models of fountains which was formerly deposited in the *grande Salle* of the Hôtel de Ville. From one of the galleries may be seen the fine arch of the *Salle St. Jean*. The ceiling, which is much admired, was painted by Gerardini. This library is kept in excellent order, and in winter is warmed by a large modern stove. The tables

are covered with green cloth and amply supplied with pens and ink. In the first and second weeks of every month, this library is open to the public on Thursdays, Fridays, and Saturdays, from twelve o'clock till four. In the third and fourth weeks it is open every day. The vacation commences on the 25th of August and continues for six weeks.

The Chamber of Deputies, the Schools of Law, of Medicine, of Mines, and of Bridges and Highways, have also libraries, as well as the Hôtel des Invalides, and in general all the great institutions of Paris. The library of the Council of State contains thirty thousand volumes; that of the Court of Cassation twenty thousand, and that of the Polytechnic School twenty-four thousand. These libraries, though not public, may easily be visited by any respectable person wishing to make researches or to pursue any particular investigation in literature or science. In this respect Paris is unrivalled, for there is no other city in Europe where persons of every class find such facilities for literary or scientific pursuits.

MUSEUMS.

Musée Royal,

At the Louvre.

This splendid institution is divided into three sections, viz. the *Musée des Tableaux*, the *Musée des Dessins*, and the *Musée des Antiques*. In de-

scribing this Museum we must confine ourselves to the architecture and ornaments of the different galleries or rooms, as it would far exceed the limits of this work to give a catalogue of their contents. Catalogues may be purchased at the Museum.

MUSÉE DES TABLEAUX. The grand gallery, which connects the palace of the Louvre with that of the Tuileries, was, under the reigns of Louis XIV and Louis XV, the repository of models of the various fortresses of the kingdom. In 1773, a project was formed to transfer these models to the military school, and to establish in the gallery of the Louvre a royal museum of pictures, statues, and antiquities. The plans in relief were removed to the Hôtel des Invalides in 1784, but the remainder of the project was not carried into execution. The national convention, by a decree of July 27, 1793, ordained the establishment of a National Museum, and fixed the 10th of August following for its being opened to the public. A great number of different objects were collected, among which were five hundred and thirty-seven pictures by the great masters of different schools, and bronzes, busts, vases, marble tables, china, time-pieces, etc. to the number of one hundred and twenty-four. At this time only part of the interior of the gallery was finished. In the year VI (1797, 1798), a great number of pictures were added from various countries of Europe, the exhibition of which was opened on the 18th Germinal, an VII (April 7th, 1799). In the year IX, the gallery being completed, it was thrown open to the public with a more rich collection than it had ever before con-

tained. According to a catalogue published in 1814, the splendid collection in this gallery consisted of twelve hundred and twenty-four pictures, all *chefs-d'œuvres*, for none but master-pieces were admitted. Upon the occupation of Paris, in 1815, a great number of the most valuable pictures were removed. The vacant spaces thus occasioned in the walls of the gallery have been filled up by pictures from the gallery of the Luxembourg and other collections. The entrance of the Museum is upon the Place du Museum. Over the door is a colossal bust of Louis XVIII in bronze.* From the vestibule a magnificent staircase, after the designs of Fontaine, leads to an anti-chamber called the *Salle ronde*, which separates the grand gallery from the gallery of Apollo. It is decorated with twenty-two Doric columns of Flanders marble with bases and capitals of white marble. It presents three arches, of which that in the centre rests on four columns and those of the sides on pilasters. It is richly ornamented with statues, vases, military trophies and bas-reliefs. The ceilings are adorned with two paintings; one by Abel de Pujol represents the revival of the Arts; and the other by Meynier represents France, under the form of Minerva, affording protection to the Arts.

The *Salle ronde* presents in the ceiling the fall of Icarus, and Æolus exciting the winds against the Trojan fleet, by Blondel; and the combat of Hercules and Antæus; Achilles in danger of being swallowed by the Xanthus; Simois exasperated at the slaughter of the Trojans; and Venus receiving

* Formerly it was Bonaparte.

from Vulcan the arms forged for Æneas, by Couder. The entrance to the gallery is on the right of the *Salle ronde*. It consists of a single room, thirteen hundred and thirty-two feet in length, which receives light by windows and sky-lights. It is formed into nine divisions by arches, each of which rests on four Corinthian columns of rare marbles, between which are vases of porphyry and alabaster, busts, etc. The first three divisions are devoted to the French schools; the next three to the German, Flemish and Dutch schools, and the last three to the Italian school. At the extremity of the gallery is a door which leads into the palace of the Tuileries. This part of the gallery is ornamented with twenty-four columns of different orders, which afford a noble bound to the perspective. The present number of pictures in the gallery is twelve hundred and forty-six.

MUSÉE DES DESSINS. This branch of the Royal Museum occupies a room called *galerie d'Apollon*, which is separated from the grand gallery by the *Salle ronde*. The gallery of Apollo was built during the reign of Henry IV. In 1661, whilst sitting up as a ball room, it was destroyed by fire. Louis XIV ordered it to be repaired, and appointed Lebrun to paint the ceiling, but before it was finished that artist was called to Versailles. The name is derived from the subjects of the paintings on the ceiling. Under the Directory, this room was appropriated as a repository for original drawings, sketches, paintings in water-colours, etchings, enamels, miniatures, Etruscan vases, and curiosities. This gallery was first opened to the public on the 28th Thermidor, an V (August 15th,

1797), and the number of drawings amounted to about eleven thousand. An annual exhibition in August was afterwards made, but in the year X, the success of the French armies having greatly augmented the collection, the gallery was opened in the month of Messidor (July, 1802). It then contained five hundred and thirty-one new articles in drawings, curiosities, etc. At several subsequent periods this Museum was greatly enriched, but, like the preceding, was deprived of a considerable part of its most valuable contents in 1815. In the centre of the ceiling is Apollo in his car, with the attributes of the Sun. In the compartments next that of the centre are Spring, by Callet; Summer, by Durameau; Autumn, by Taraval; and Winter, by Lagrenée. In an oval compartment towards the north is Evening, by Lebrun, and near it, in an octagonal frame, Night, by the same artist. In the oval frame to the south is Morning, by Renou, and near it, in an octagonal compartment the *Réveil des Eaux*, by Lebrun. In golden medallions below the compartments are to be the months of the year, of which eight only have been executed. The sculpture of this room, which is worthy of attention, was executed by Regnaudin, Balthasar de Marsy, Gaspard de Marsy, and Girardon. The designs possessed by this Museum amount to twenty thousand, of which only a very inconsiderable portion can be exhibited.

MUSÉE DES ANTIQUES. This Museum was originally formed of the statues and other pieces of sculpture collected in Italy in 1797, in conformity to the treaty of Tolentino. Messrs Bertholet, Moitte, Monge, Thouin, and Tinet were appointed

by the government commissioners for collecting the objects of the Arts and Sciences, and M. Raymond was charged to dispose and embellish some of the rooms of the Old Louvre for their reception. This Museum, which took the title of *Musée Napoléon*, was opened to the public on the 9th of November, 1803. In the beginning of 1814, the number of pieces of sculpture in the Museum was two hundred and fifty-six. In 1815, the most valuable objects of the collection were removed by the allies, and among others the Laocoon, the Apollo Belvedere, the Venus de Medicis, and the sublime Torso. Since the restoration, a great number of statues, etc. have been added to the collection, and five additional rooms, bearing the name of *galerie d'Angoulême*, destined to contain the productions of modern sculptors, were opened in July, 1824. The different rooms bear the name of the principal object which they contain.

In the *vestibule*, over the entrance, is a bas-relief, by Chaudet, representing the Genius of the Arts. The ceiling, painted by Barthelemy, represents man formed by Prometheus, and animated by Minerva. On the pendentives are medallions in bas-relief of the four schools of the art of statuary. France points out the Milo of Crotona by Pujet; Italy, the Moses of M. Angelo; Egypt, the colossal statue of Memnon; and Greece, the Pythian Apollo. The two former are by Lorta, and the two latter by Lange. Over the arch leading to the *Salle des Empereurs* is a beautiful bas-relief, by Chaudet, representing the three arts of design, under the figures of the three Graces.

Salle des Empereurs Romains. The ceiling of this room, painted by Meynier, represents the Earth receiving from Adrian and Justinian the Code of the Roman laws, dictated by Nature, Justice, and Wisdom. The two *grisailles*, in imitation of bronze, by the same artist, represent Trajan causing the aqueducts to be built, and the re-establishment of the *Via Appia*, which took the name of *Via Trajana*. The bas-relief, representing Marcus Aurelius granting peace to the Marcomanni, is by Rolland. The four rivers with which the room is ornamented are the Eridanus, by Gois junior; the Tiber by Blaise; the Nile, by Bridan junior; and the Rhine by Lesueur.

Salle des Saisons. The paintings of this room and the three following are by Romanelli, an Italian artist who came to France in the minority of Louis XIV. The sculptures and other ornaments of the ceilings were executed after his designs and under his direction. The Four Seasons are painted in the corners of the room. The other subjects are taken from the history of Diana and Apollo, whose emblems relate to the Seasons.

Salle de la Paix. The paintings in fresco of the ceiling represent Minerva surrounded with figures allegorical of the Arts, the Sciences, and Commerce. Peace is seen setting fire to a pile of arms; and the goddess of Agriculture appears encouraging the labours of the field.

Salle des Romains. The paintings of the ceiling represent Poetry and History celebrating the exploits of warlike Rome. The subjects of the four side pictures are taken from Roman history, and represent, 1. The Deputies of the Senate bringing

to Cincinnatus the Dictators' purple. 2. The Rape of the Sabines. 3. The courageous Action of Mutius-Scevola. 4. The Continence of Scipio.

Salle du Centaure. The frescoes of the ceiling represent Virtues and Genii. As this apartment was destined for Queen Anne of Austria, the artist painted on the *tympanums* Esther and Judith. This hall having been enlarged, some other paintings were added: viz. Force, by Hennequin; Study and Renown, by Peyron; Victory and the Genii of the Arts, by Lethière; two Genii, one of whom holds the crown of Immortality, by Guérin; two other Genii in the opposite compartment, by Prudhon.

The *Salle de Diane* is neither decorated with paintings nor sculpture.

Salle du Candélabre. The picture in the middle of the ceiling is by Prudhon, and represents Diana beseeching Jupiter not to subject her to the laws of Hymen. The ornaments and bas-reliefs which surround this picture allude to the same goddess. We see Orestes and Iphigenia carrying off the statue of the Tauric Diana, by Petitot; the Lacedæmonian Virgins dancing in honour of Diana, by Cartellier; the Goddess and her Nymphs asking Vulcan for hunting weapons, by Espercieux; and the Amazons celebrating, by dancing, the Foundation of the Temple of Diana, at Ephesus, by Foucou. The two pictures on the tympanums are: Hercules, who obtains from Diana the stag with golden horns, by Garnier; and Diana restoring to Aricia, Hippolytus, who had been revived by Esculæpius, by Mérimée.

The *Salle du Tibre*, the *salle du Gladiateur*,

and the *salle de la Pallas*, are without paintings or architectural sculpture.

The *Salle de Melpomene* is adorned with a magnificent mosaic pavement executed at Paris, by Belloni, which cost 80,000 francs. It is surrounded with a gilt railing, and represents Minerva in a car, followed by Peace and Abundance. Figures of rivers and other accessories enrich the borders. The *Salle d'Isis* is neither decorated with painting nor sculptures, but all the walls are covered with coloured marble as high as the cornice.

The *Salle de la Pysché*, the *salle de l'Haruspice*, the *salle d'Hercule et Telephe*, and the *salle de la Medée*, are without architectural sculpture or painting.

The *Salle* or *Corridor de Pan* serves for a passage on the right to the *salle de Cariatides*, and on the left to the *salle du Gladiateur*, and the *salle du Tibre*.

The *Salle des Cariatides* was constructed during the reign of Henry II, after the designs of Pierre Lescot. The sculptures in relief are by Jean Goujon; and under the regency of Catherine de Medicis this hall was used for entertainments and theatrical representations. Afterwards, the king's antiques were transported there, and the models of the master-pieces of Italy, among which were those of the Trajan column, which Francis I, it is said, meant to have cast in bronze to adorn the palace of Fontainebleau. These models and casts, abandoned to damp, were injured by time, and thrown some years ago among the rubbish of the Louvre. This room is forty feet in length

by forty one in breadth. The ceiling is ornamented with sculpture, and supported by fluted columns of the composite order. At one extremity is a tribune, supported by four cariatides, the master-pieces of Jean Goujon; they resemble those of the temple of Erechthous, at Athens. The remainder of the decorations, and particularly the arches between the windows, were sculptured after the designs of Messrs. Perrier and Fontaine. Some of the flowers and fruits were brought from the church of St. Athanasius, in the rue du Temple, having been executed in the time of Goujon. The figures on the caissons are by Stouf; the Genii conveying the attributes of the chase, above the tribune, are by Callamar.

The semicircular bas-relief in bronze above the tribune is by Benvenuto Cellini, who executed it, in the time of Francis I, to ornament one of the rooms of the palace of Fontainebleau. A fountain-nymph is represented with her left arm resting upon an urn from which water flows, and her right encircling the neck of a stag. Dogs and animals of the chase occupy the ground of the bas-relief.

The fine bronze door below the tribune dates from the beginning of the sixteenth century. The eight bas-reliefs which decorate it adorned the mausoleum of the family Della Torre, at Verona. They are the workmanship of Andrea Riccio, of Padua, called Briosco, an architect and an excellent sculptor and founder.

At the other extremity of the hall, fronting the tribune, is a very handsome chimney-piece decorated with statues of Bacchus and Ceres, attributed to Goujon.

Most of the rooms are adorned with columns of porphyry, alabaster, Egyptian and other costly

marble, and the pavement of some of them is extremely rich. The following is a statement of the treasures of the *Musée des Antiques* (exclusive of the sculpture of the *galerie d'Angoulême*): viz. Statues, including groups, animals and fragments. two hundred and thirty-five. Busts, Heads, and Termini, two hundred and thirty. Bas-reliefs, two hundred and twelve. Inscriptions, two hundred and six. Various objects, such as vases, altars, candelabras, columns, etc., two hundred and thirty-three. Total, eleven hundred and sixteen.

The entrance to the *galerie d'Angoulême* is in the court of the Louvre, to the left in passing through the vestibule of the *Pavillon de l'Horloge*. Over the door is seen in bronze letters gilt, GALERIE D'ANGOULÊME. The rooms are five in number, and are all paved in mosaic work. They are ornamented with fine columns surmounted by busts, and contain some beautiful productions of celebrated artists.

A new division consisting of a splendid collection of Egyptian Antiquities has recently been added to the Royal Museum. It bears the name of *Musée Charles X*, and occupies a fine suite of rooms along the buildings on the south and east of the court of the Louvre.

This grand royal establishment is governed by a director,* who has under his superintendence the Museums of the Luxembourg and Versailles, and the galleries of the different palaces.

The Musée Royal is open to the public on Sundays. Strangers are admitted every day, except Mondays, by a door to the right of the principal entrance, upon producing their passport, which is left with the porter till their return.

* COUNT FORBIN, No. 19, rue Monthabor.

. Musée du Luxembourg,

See Gallery of the Luxembourg, page 186.

Musée d'Histoire Naturelle,

At the Jardin des Plantes.

At the solicitation of Herouard, his chief physician, and Guy de la Brosse, physician in ordinary, Louis XIII founded the Jardin des Plantes in 1626, but the edict, which was enregistered by the *Parlement*, did not appear till May, 1635. Several distinguished men, among whom may be reckoned Guy de la Brosse, Vespasian Robin, Fagon, Aubriet, Duverney, Tournefort, Vaillant, Bernard de Jussieu, Hunaud, Lemery, and Cyster-nay du Fay, contributed greatly to the prosperity of the establishment, previous to the appointment of Buffon, in 1739, to the functions of superintendent. That celebrated naturalist devoted himself with persevering zeal to the interests of the garden, and before his death, in 1788, the names of Daubenton, Antony de Jussieu, Winslow, Ferrein, Antony Petit, Faujas de St. Fond, Van Spaendonck, Desfontaines, Macquer, Vic d'Air, Fourcroy, and Portal, shed lustre upon the establishment. At the revolution, the universities, the faculties of medicine, law, etc. being suppressed, there was reason to fear that the king's garden would be involved in the general proscription; but, as it was considered national property, and visitors of all classes were equally well received, and as the people believed the garden to be destined for the culture of medicinal plants, and the

laboratory of chemistry to be a manufactory of saltpetre, it was respected. The wretchedness of the times, however, was sensibly felt. Much was undertaken and nothing completed. Funds were wanting to pay the workmen, to provide nourishment for the animals, and to defray the expense of the collections. Potatoes were cultivated in the beds destined for the rarest plants, and the establishment was threatened with total destruction. Bonaparte, being placed at the head of affairs, turned his attention to the Museum, to which he not only furnished funds for continuing the works already begun but enlarged the garden, and made considerable additions to the collections. From that period to 1813, the prosperity and treasures of the Museum increased in constant progression, but in the latter year the revenue of the Museum was reduced, and no important enterprize was undertaken. In 1814, when the allied troops entered Paris, a body of Prussians were about to take up their quarters in the garden; but a safeguard for the Museum and an exemption from all military requisitions was obtained from the Prussian general. In 1815, upon the return of the allied troops, there was reason to fear that the Museum would be deprived of a great part of its contents. The magnificent cabinet of the Stadtholder was claimed, but it was afterwards agreed that an equivalent should be furnished from the duplicates of the Museum. Several valuable gems were returned to the Pope; and many objects of natural history and books belonging to emigrants were restored. Since the peace, the king has continued to promote the

interests of the Museum, considerable collections have been added to its riches, and travellers are still sent out into distant regions to examine their natural productions. The sum of 20,000 francs a year has been appropriated to the support of travelling pupils to be appointed by the professors.

This noble establishment is under the control of the Minister of the Interior, and consists of, 1st, a botanical garden, with spacious hot-houses and green-houses; 2d, several galleries, in which are scientifically arranged collections belonging to the three kingdoms of nature; 3d, a gallery of anatomy; 4th, a gallery of botany; 5th, a menagerie of living animals; 6th, a library of natural history; and 7th, an amphitheatre, with laboratories, etc. for lectures on every branch of science connected with natural history.

The lectures, of which there are thirteen courses, are gratuitous, and permission to attend them is obtained by application to the bureau de l'administration. They are delivered as follows: 1. mineralogy, in May; 2. chemistry applied to the arts, in June; 3. botany and vegetable physiology, in April; 4. the culture of European and foreign plants, in June; 5. the natural history of invertebrated animals, in June; 6. rural botany, in June; 7. geology, in June; 8. general chemistry, in May; 9. iconography, in July; 10. birds, quadrupeds, and the cetaceous animals, in June; 11. ichthyology, in April; 12. anatomy, in October; 13. internal pathology, in November. The Museum employs one hundred and sixty-one persons, of whom ninety-nine are paid by the month and sixty-two by the year. A correspondence is

kept up with all similar establishments, and a prodigious quantity of seeds, slips, etc. are annually distributed. This Museum is unquestionably the richest of its kind in the world. The garden, the buildings, and the collections form a magnificent establishment, but it is the extent given to instruction which infuses life into the institution and renders it of general utility.

GARDEN. Upon arriving at the gate by the quay, the Cabinet of Natural History is seen at the opposite extremity of the garden, occupying its whole breadth, and rising above the growth of two enclosures, one of which is the nursery and the other a square basin, hollowed to the level of the river, and adorned with shrubs. On the right and left are two large avenues of linden trees; and beyond these, on the right, several cultivated squares, and the menagerie; on the left are groves of forest trees bordering the rue de Buffon. By the great avenue on the right we arrive at the court of the Cabinet, and, following the iron railing which separates it from the garden, find ourselves at the entrance of the parallel avenue, with the Cabinet in the rear, and a little to the right the house called the *Intendance*. We shall here begin the circuit of the garden. Proceeding from the head of the great avenue of lime trees on the southern side of the garden, we see, on the right, plantations of forest trees and a cultivated square, and, on the left, two enclosures separated by a circular basin, the nursery, the square basin already mentioned, and several flower-beds. The first four squares are composed of trees of every species and every country, which pass the winter

in our climate; among them are a *gleditschia* without thorns, sent from Canada in 1748; a *sophora* of Japan, the first received in Europe; and the first *acacia* obtained from North America. In the next square is a juniper forty feet in height, brought from the Levant. At the extremity of this square is a *café*, where refreshments are taken beneath the shade. Beyond are three squares enclosed by a trellis. The first is appropriated to annual plants in request for the beauty of their flowers. The second is devoted to ornamental vivacious plants. The third is occupied by the seed-beds of trees and shrubs which bear our winter. Here is seen a pretty cluster of Ispahan peach trees, the seeds of which were brought from Persia in 1780. At the extremity of this square is a transversal alley of Virginian tulip trees, and beyond it four other squares. The first is planted with evergreen trees; the second, with a variety of trees whose fruit or foliage arrives at perfection in the autumn; the third is a thicket of ornamental summer trees, so distributed as to present agreeable contrasts in their foliage, form and flowers; and the fourth is planted with trees which bloom in the spring. This square is bounded towards the quay by a lofty hedge of the Chinese *Arbor-vitæ*. Returning by the terrace to the gate, we see in front a narrow alley extending to the basin, and having beds on the right and left. The first four beds contain medicinal plants for the poor; of these, two are assigned to indigenous plants and two to exotics. The two next beds contain duplicates of the most beautiful vivacious plants of the botanical garden; and in the two last are cul-

tivated the most beautiful border flowers. We now arrive at the square basin enclosed by an iron railing. From the beginning of the spring to the end of the summer, it presents a splendid display of roses, snow-drops, lilacs, fontanesias, etc. We next cross an alley and arrive at the nursery, which is also surrounded by an iron railing. On the south is a bed shaded by the lime trees of the grand avenue, in which such plants are cultivated as require peculiar care. Beyond the nursery are two beds enclosed with a trellis, and devoted to the multiplication and naturalization of such foreign vivacious plants as pass the winter without shelter in our climate. On the sloping borders are tufts of bulbous roots, and each bed is bordered with flowers proper for edging. In the fine season, beautiful trees from the orangery are placed in the interval which separates these beds, and at the extremity towards the Cabinet. Between the two last beds is a circular basin for the cultivation of aquatic plants. Round the basin is a subterranean passage, where cryptogamous plants which grow in obscurity might be placed to advantage. On the right, opposite to the squares just mentioned, is a garden with an iron railing, where the plants of the orangery are exposed in the summer. In the rear of the garden is the orangery, whose walls are covered with climbing plants. By the side of the orangery is a small enclosure sheltered on the north and west, containing hot-beds and frames for such delicate plants as are multiplied by slips. On leaving the garden of the orangery, we find ourselves near a slope conducting to two hills. One, called the

labyrinth, from its numerous intricate paths, is of a conical shape. On the ascent is a cedar of Lebanon, which Collinson, a wealthy English physician, presented to the garden in 1734; it spreads its branches at the foot of the labyrinth, and with its offspring supplies the pleasure-grounds of France. It would have obtained a loftier stature if the summit had not been accidentally broken. Below the cedar of Lebanon, towards the south, are two stone pines of remarkable size. Ascending by the path which winds several times round the hill, we arrive at an elegant pavilion, encircled with bronze pillars and a balustrade. From this elevated spot a view extends over the garden, the greater part of Paris, and the distant landscape in the direction of Montmartre, Vincennes, and Sceaux. On the eastern slope, between the pavilion and the cedar of Lebanon, is a small enclosure, in the centre of which a simple granite column, resting on a base of different minerals, marks the grave of Daubenton. In descending the hill on the north we notice a beautiful maple, and below it the largest plane tree in Paris. Between the two, on the verge of the slope, is a dairy, to which students, who pass the morning in the garden, repair to enjoy a rural repast. Continuing to descend we find ourselves opposite the second hill, which is smaller, of an oblong form, and, like the labyrinth, intersected with winding paths and planted with evergreens. On the top is an esplanade with a picturesque view towards the river. At the foot of this hill is a spacious enclosure, in front of the amphitheatre, with the seed-garden, the green-house, and the menagerie,

on the right, and the dwellings of several professors, and a gate leading into the rue de Seine, on the left. This enclosure is used for the exposure, during the fine weather, of the most beautiful trees of New Holland, the Cape of Good Hope, Asia Minor, and the Coast of Barbary, which have passed the winter in the green-house. In the centre is a large stone table. At the door of the amphitheatre are two beautiful Sicilian palms, twenty-five feet in height, which were presented to Louis XIV. Near the amphitheatre is the entrance of the menagerie. The varied surface of the ground, the diversity of the plantations, and the singularity of the constructions, give this part of the establishment the appearance of a landscape garden. After making the tour of the menagerie the visitor returns to the terrace leading to the green-house. Below the terrace the garden of naturalization and that of the seed-beds are seen to advantage. From the green-house we descend a small declivity, and regain the spot from which we started.

MENAGERIE. When Louis XIV fixed his residence at Versailles, the Academy of the Sciences solicited him to establish a menagerie in the magnificent park belonging to his palace. This menagerie continued to be enriched under the reigns of Louis XV and Louis XVI. The latter monarch being obliged to quit Versailles, the animals were neglected, and several of them perished for want of food. Those which remained were removed to the Museum in 1794. Some were placed in temporary buildings, others in the groves, and the plan of a menagerie was immediately laid out; but it was only by de-

grées that the necessary ground was obtained, and the enclosure did not attain its present extent until the year 1822. The menagerie is two hundred and twenty-nine fathoms in length from east to west, or from the esplanade in front of the amphitheatre to the terrace along the quay; its greatest breadth from North to South is one hundred and ten fathoms, and it communicates with the garden by four principal entrances, one on the West, one on the North, and two on the South. The space appropriated to tame animals, which walk about at liberty, is divided into fourteen parks or enclosures, six to the West and eight to the East of the edifice called the rotunda. These parks, round which the public can walk, are subdivided into compartments, each terminated by one side of a building, into which the animals retire at will in the day-time, and are shut up during the night. At the extremity of these parks, and near the river, is the building for the wild-beasts. On entering the menagerie, at the gate near the amphitheatre, we find an alley to the right which leads round it, and in front another alley which crosses it, winding round the parks and passing between the rotunda and the aviary. Taking this path we see, on each side: 1. the African sheep with a large tail, and the *morvant* with very long legs; 2. the *camelus Alpaca*, an animal very remarkable for the length and fineness of its wool; 3. Male and female goats from Tartary and one from India, of the true breed which supply wool for making the costly Indian shawls; 4. The goats from Upper Egypt, to which the projection of their jaw gives a very singular appearance, and

those of Napaul, which are remarkable for having the curved forehead of the sheep; 5. Some goats which scarcely differ from the European species; but which may give rise to a new breed. The next enclosure, which extends nearly as far as the aviary, is divided into five compartments, in the middle of which stands a large circular hut thatched with reeds. In the first compartment is a basin where all the smaller species of aquatic birds are assembled; here also are different species of tortoises, which either remain in the water or creep about on the grass. The second, third, and fourth compartments are occupied by a great number of long-legged birds and gallinaceous fowls. The last compartment is occupied by ostriches. To the right of the park just mentioned is another with three divisions, towards the extremity of which is a building resembling a ruin. Two compartments are occupied by various animals. In the third is a basin for the larger aquatic birds. To the south of this park, which is the lowest part of the menagerie, we see another more elongated, extending from the green-house to the rotunda, sloping towards the North, and divided into five compartments. In the middle is a small picturesque building with four pavilions, each of which serves as a retreat to a species of deer. The winding walks which encircle these parks end at the rotunda and the aviary. Beyond, we find nine other parks upon the same plan. In the middle of the first, opposite to the rotunda, is a shed encircled with wooden pillars, in which is a mule produced from an ass and a female zebra. This animal is striped like the zebra, particularly on

the legs and thighs. The eight following parks are occupied by different species of sheep and deer. In the farthest park, the guepard, common to Asia and Africa, may be seen in the summer. In front of one of the parks are three deep paved courts with cells, constructed for certain animals. Several bears formerly occupied two of them, and afforded much amusement to the public; but a person having perished in one of them the animals were removed. The third of these pits contains a number of wild boars, which have several times unpaved it. Having made the tour of the different parks, we return to the rotunda. In this edifice, which has five large pavilions, are a young elephant, from India; five dromedaries; the male and female bison; the buffalo, and several small animals. On leaving the rotunda we proceed to the cages where are kept the monkeys and the birds of prey, and to the aviary. A great number of monkeys have existed in the menagerie, and many have had young, of which several are still living. On the opposite side of the path is a small gallery with glazed doors (which are kept open in summer) for such small quadrupeds as require heat. Next come the birds of prey. Here are vultures of different species, one of which (*vultur papa*) was presented to the Museum by the Duke of Orleans. The *vultur barbatus*, which, next to the condor, is the largest bird of prey known; the *falco ecaudatus* of Senegal, and several American owls, are also to be found here. On turning to the left we arrive in front of the aviary, which is an enclosure planted with shrubs, with a building in the rear facing the South, and divided into

compartments for foreign birds. As this enclosure is devoted to the propagation of rare and wild birds the public are not admitted into it. It contains the golden, silvery, and common pheasants, some foreign species of gallinaceous birds, and many curious species of poultry. Going round the aviary we return to the extremity of the menagerie to see the carnivorous animals. They are now lodged in a plain and regular building erected in 1821. It contains twenty-one dens which have a southern aspect. Behind is a gallery, lighted from above, sufficiently large to admit of two persons walking in it without danger to see the animals, in winter, when the outside shutters are closed. It is also from this gallery that the animals are fed and their apartments cleaned, by removing them from the lodge in which they have passed the night to that adjoining. There are now in this building, lions and lionesses, one of which has a dog living with it; the jaguar; two species of jackall; several black bears; the spotted and striped hyæna; foxes and wolves. The menagerie having successively possessed a great number of foreign animals which have been dissected, has given rise to the most important researches in comparative anatomy. It has enriched the collections with many new species, and has enabled the zoologist to study the instinct, intelligence, and habits of animals; the influence of education, confinement, domesticity, and change of nourishment; the phenomena relative to their gestation, to the care which they take of their young, and to the development and propagation of certain qualities, which in process of time constitute peculiar races.

CABINET OF NATURAL HISTORY. The building which bears the name of Cabinet or gallery of natural history, and of which one room is devoted to the library, is three hundred and ninety feet in length. It fronts the East on the side of the garden, from which it is separated by a court and an iron railing. The front, which has thirty-three windows on the first floor and the same number on the second, is divided into three equal parts. The middle part has a small projecting wing on each side. The ground-floor is composed of the porter's lodge to the South, and of several rooms with doors and windows of iron grating which open into the court. The largest of them contains models of agricultural implements, and is a lecture-room. The others serve as store-rooms for such objects as cannot be placed in the galleries; they are lower as they approach the hill from the elevation of the soil in that direction; so that the ceiling, which is twelve feet from the ground on the South, is only three feet on the North. Large trunks of petrified wood are placed between the gratings. In the middle of the second floor of the building is a very beautiful clock, of which we see the mechanism, as it occupies the space of a window, and is between two glasses. The interior of the Cabinet is composed of six rooms on the first floor, without including the library at the extremity; and five on the second. The first floor is devoted to geology, mineralogy, and the collections of reptiles and fishes. The second is occupied by the quadrupeds, birds, insects, shells, etc. Some of the semicircular sashes which give light from the roof, are raised and lowered at pleasure

for the admission of air. Curtains are placed over the cases when not open to the public. The Cabinet is divided into the following sections: 1. Geological collection; 2. Minerals; 3. Mammalia; 4. Birds; 5. Reptiles; 6. Fish; 7. Articulated Animals; 8. Inarticulated Invertebrated Animals.

Geological Collection. On the landing-place of the stairs, by the side of the door, is a very large jointed basaltic column from La Tour, in the department of Puy de Dôme, surmounted by a beautiful pyramid of rock crystal, two feet six inches in diameter at the base; the latter was found in LeValais. Next to it are two jointed basaltic columns from the Giants' Causeway in Ireland, and other irregular columns from St. Sandoux, in Puy de Dôme. The entrance hall contains the remains of vegetables and invertebrated animals which are found in a great number of strata. These remains, which almost all belong to lost species, are classed according to the date of the formations in which they are found. The greater number are accompanied by a portion of the rock which contained them. In this room are also several series of rocks, designed to illustrate the geology of different parts of the French territory. The fossil vegetables are placed in the cases to the left and those opposite to the entrance. The invertebrated fossil animals are in the cases to the right of the entrance. They are divided into three sections: the zoophytes or radiated animals; the articulated animals; and the mollusca. In the other cases, which are at the bottom of the room to the right, are the several series of rocks. The second room

contains a rich and numerous series of fossil vertebrated animals, and a general and methodical collection of the different formations which compose the mineral crust of the earth. This last collection is arranged in two large chests of drawers, twenty feet in length, placed in the middle of the room. The fossil vertebrated animals are divided into four grand sections: fishes, reptiles, birds, and mammalia. The fossil fishes occupy all the cases to the left as we enter the room. The fossil bones of quadrupeds, birds, and reptiles, fill twelve glazed cases opposite the windows. They include the teeth and bones of horses, elephants, the rhinoceros, the hippopotamus, and other animals. The most remarkable for their size are those found in digging the canal de l'Ourcq. The most astonishing specimen is part of the tusk of an elephant found near Rome, which at first sight we are tempted to take for the trunk of a tree. Some hair with a portion of the skin of the elephant that was found on the ice at the mouth of the river Lena is preserved here as a very interesting specimen of that animal, which at the time it was discovered had still its flesh and skin on. Beyond the mammalia are the fossil bones of birds, and, further on, those of tortoises, crocodiles, and an immense number of reptiles. The third room bears the name of rock-room, and principally contains a systematic collection of rocks, classed according to their composition and texture. There are also the first elements of a geographical collection, as well as a collection of geological and mineralogical specimens, which have been cut and polished. In this room there are also several

works of art placed in five cases to the left on entering. On the uppermost shelf, are four large vases of the Vesuvian lava, a large and beautiful cup of limpid rock crystal, a large slab of greenish serpentine, and a mirror of black obsidian, similar to those used by the Peruvians before their conquest by the Spaniards. On the second shelf are several cups of agate, chalcedony, and jasper of different colours, another of rock crystal, one of violet coloured fluat of lime, two of greenish jade, a vase of the same material, and a small one of lapis lazuli. On the third shelf we find a numerous collection of small slabs of jasper, agate, and chalcedony, a row of small columns of amethyst, some small cups of chalcedony, chrysoprase, and amethyst, with several cut precious stones, such as diamonds, Oriental rubies, Oriental sapphires, chrysolite, etc. On the fourth shelf, amongst a second collection of polished slabs, are variously coloured specimens of rock crystal, some facettèd and others merely polished. In the front are several specimens of artificial precious stones. Objects varying in form and substance are exposed on the fifth and sixth shelves; among them may be noticed a beautiful box of yellow amber, several large slabs of Florentine marble, different tomahawks of savages, a cup of red jasper, and a large spoon of greenish jade, which is considered a rare and precious object.

Collection of Minerals. The mineralogical collection is divided into four grand classes, according to the system of M. Haüy, viz. :—1. Earthy substances containing an acid, the salts of former systems. 2. Earthy substances or stones. 3. In-

flammable substances. 4. Metals. It occupies two rooms immediately following those devoted to the geological collection. The cases which contain the specimens are numbered and divided into shelves. The first room contains the two first classes of minerals. Beginning with the case on the right, we meet with the carbonate, phosphate, fluat, sulphate, nitrate, and arseniate of lime, which occupy ten cases: among these specimens is a fine crystal of Icelandish calcareous spar; metastatic crystals from Derbyshire; satin spar; the lamellated variety, known by the name of Parian marble; the lithographic stone; stalactite, etc. The three next cases are occupied with sulphate and carbonate of barytes; the latter is principally found in England, where it is called *ratsbane*. In the fourteenth case are the sulphate and carbonate of strontian. In the three next cases are the aluminous fluat of silex or topaz (not the Oriental topaz), which furnishes several precious stones for jewellery; the nitrate of potash or saltpetre; the muriate of soda, or common salt; the borate of soda; the carbonate of soda; the muriate of ammonia, or sal ammoniac; the alkaline sulphate of alumine, or alum; and the alkaline fluat of alumine or cryolite. Several of these specimens, particularly of the yellow, red, and white topaz, are remarkably beautiful. The second class of minerals, namely, that of stones or earthy substances, begins with the eighteenth case. The first specimens are the hyaline quartz, including colourless rock crystal; violet rock crystal, or amethyst; the rose-coloured, or Bohemian ruby; the blue, the yellow (or Indian) topaz; the yellow-

brown, or smoked topaz; the dark-green, the dull-red (or *compostella hyacinth*), etc. In the twentieth case are the agates, among which we may distinguish chalcedony, cornelian, sapphirine, sardonyx, prase, and plasma. Next come the quartz resinite, which shines like resin, and the jaspers: of the former, the most beautiful is the opal; and of the latter, the sanguine jasper. In the twenty-second case are the rarest precious stones after the diamond. The next case presents the corundum, including the ruby, topaz, and Oriental sapphire. Next come the chrysoberyl, the chrysolite, the emerald, the beryl, the cordierite, the euclase, and the garnet. The felspar in the twenty-sixth case; the tourmaline, amphibole, and pyroxene in the twenty-seventh and twenty-eighth; and the lapis lazuli in the twenty-ninth, are particularly worthy of attention. In the thirtieth case are some large slabs of mica, called Muscovy glass, because it is employed in Russia instead of window-glass; and specimens of asbestos, or incombustible flax, which the ancients spun and wove into cloth. Next come the talc, which is interesting on account of its various uses. Before the stranger quits this room he should observe between the windows a superb vase of the brecciated porphyry of the Vosges, and two very large groups of prismatic crystals of colourless quartz. The second room contains the inflammable substances and the metals. The former class occupies the thirty-second and two following cases. The specimens to be noticed are, native sulphur; some superb groups of translucent crystals; a series of diamonds, rough and cut; solid and

liquid bitumens; blackcoal, jet, and yellow amber. Of the latter, several pieces contain insects enveloped by the amber when in its liquid state without injuring their form. The class of metallic substances begins with the thirty-fifth case, which contains *platina*, the least fusible of all the metals. In the next two cases are the specimens of gold and silver, among which should be noticed an enormous piece of massive gold from Peru, which weighs sixteen ounces and a quarter; a fine specimen of native silver from Mexico; and the different combinations of silver with sulphur and antimony, and the carbonic and muriatic acids. In the next two cases are specimens of mercury or quicksilver. The fortieth and two following cases present lead in every combination of form and colour. In the next two cases are the different varieties of copper. In the forty-seventh case, where the iron ores begin, is a numerous collection of *aerolites* or stones which have fallen from the atmosphere. The iron ores occupy six cases and present beautiful specimens. The next three cases are appropriated to various specimens of oxide of tin, zinc, and bismuth. In the fifty-seventh and three following cases are arsenic, manganese, antimony, uranium, molybdena, titanium, tungsten, tellurium, and chrome. Here terminates the collection of minerals, properly so called; one of the most precious in existence, on account of the great number of choice specimens which it possesses, and the order in which they are distributed.

Collection of Mammalia. Ascending to the upper story of the Cabinet by the grand staircase to

the right, we enter the rooms which contain the zoological collections. The first three and that at the farthest end contain the mammalia, arranged according to the system of M. Cuvier. The intermediate gallery is occupied by the birds and animals without vertebræ. The number of mammalia now amounts to about fifteen hundred individuals, belonging to more than five hundred species. The first room contains the family of monkeys. Between the two windows is a case containing five species of the Ourang Outang. In the cases to the left of the entrance of this room are numerous families of apes, natives of the warmest regions of the ancient continent. They are extremely lively and active. On the side opposite the windows are the apes with long faces called *cynocephali*, or dog-headed. On the right, in the corner of this case, we see the black ape without a tail from the Soloo islands. Opposite to the door are two cases in which are the howling apes, the sai, the sajou, the sakis or night-apes, numerous species of small monkeys, the lemurs, nearly allied to the apes but having their muzzle as long as that of the fox, etc. Passing into the second room, in the cases right and left of the door, we see the different *genera* of bats, so remarkable for the form of their noses and ears, the length of their toes, and their membranous wings. On the lower shelves of the case to the left are the hedgehog, the tenrecus, and different species of moles. The first of the six cases which cover the left wall contains the bears. In the second case are the long-nosed coatis, the badgers, the civet of the Cape, the northern glutton, wear-

sels, martins, and the sable whose fur is so valuable. In the third case are the European and American otters. The most remarkable is the sea-otter. In the same and the following case are different varieties of dogs and the two species of European wolves. The fifth case contains thirteen species of foxes. In the sixth case are the hyænas, and below them the seals, vulgarly called sea-calf, sea-lion, sea-elephant, etc. On the cornice of this case is the Arctic walrus, vulgarly called sea-cow. In the projecting case which terminates this side of the room are the civet and genet cats. To follow the classification adopted we must pass to the third room. The first case contains ten species of the mangouste, one of which is the ichneumon. The other cases on this side of the room contain twenty-three species of the cat genus, which comprehends lions, tigers, leopards, lynxes, etc. After the cats are the *didelphis*, or animals with a pouch; it comprehends the opossums, kangaroos, etc. Passing to the right side of the room we see those of the *didelphis* which belong to the old world. The largest of them are the kangaroos of New Holland. Near the kangaroos are the dasyura, the perameles, and the phalangers. The rodentia, to the number of one hundred species, occupy the three following cases. Those most worthy of attention are the beavers, the dormouse, the hamster, the chinchilla, and the alactaga. Near them are twenty-three species of squirrels, among which is the flying squirrel. We then see the *aye-aye* from Madagascar, so named from its cry; and on the lower shelves are porcupines. The numerous species

and varieties of hares and rabbits, occupy several shelves in the last case but one. The order of the rodentia is terminated by guinea-pigs. The last case of this room is filled by sloths. Returning to the second room, in the case to the left of the door, we see the armadillo of America, and the manis originally from India, where they in some degree represent the armadillo. The first case on the same side of the room, contains the ant-eaters, the *orycteropus* or ground-hog, the two horned rhinoceros of Africa, the American tapir, and another species of the same genus. In the second case are the *ornithorynchus*, the large flattened muzzle of which resembles the bill of a duck; and the *echidna*, which has a long muzzle terminated by a small mouth like that of the ant-eater, and the body covered with spines like the hedge-hog. The four following cases contain nineteen species of the order *pachydermata*. The Arabian horse, the Baskir horse, covered with long hair, the zebra and the quagga, are remarkable for their beautiful form or variety of colours. The different species of wild-boar are placed between the legs of these larger quadrupeds, and among them the American pecary, which has a glandulous opening in the back from whence issues a fœtid humour. In the last case are the *cetaceæ*, including the fœtus of a whale, a porpoise, a large dolphin, etc. In the middle of the room are a male and female elephant, the one horned rhinoceros of India, the two horned rhinoceros of Sumatra, the two horned rhinoceros of the Cape, the unicorn of Java, and the hippopotamus of the Cape. After having passed through the gallery

where the birds are placed, we enter the room which contains the order *ruminantia*. In the middle of the room are the giraffe (*camelopardalis*), the head of which is eighteen feet from the ground; the buffalo, the aurochs, the camel with two humps, the camel with one hump, and the elk. In making the circuit of the room, we see in the first case to the right of the window, a young camel, the *vicunna*, a wild Peruvian animal; the *lama*, the only beast of burthen in Peru; the musk-deer; and the *moschus pygmaeus*, the smallest and most elegant of all ruminating animals. The second case contains the common deer, and a species one third larger from North America. Before them is the muntjac from Java and Sumatra. In the four following cases are the deer of the Ganges, and of Louisiana or Virginia, the white and red deer of Cayenne, the roe-buck in its black and white varieties, a male and female rein deer, several American deer, the Barbary cow and the caama of the Cape. In the seventh case is the Barbary antelope. In the eighth, which is on the other side of the door, are the steenbock, the plunging goat of the Cape, the stone leaper, the griesbock, and the woolly antelope. In the three next cases are the pasan and algazel of Buffon, numerous species of antelope, and several varieties of the goat. The twelfth case contains goats, among which is the ibex; and the thirteenth and fourteenth various races of sheep. On the higher shelf of the fourteenth case we see a race of sheep originally from Persia and Tartary. The tail of this race enlarges from the insertion, and gradually transforms itself into a double lobe of

fat, weighing from fifteen to twenty pounds. Many of the larger animals of this rich collection were alive in the menagerie.

Collection of Birds. On leaving the gallery of ruminating animals, we re-enter that of birds. This gallery is adorned with a bronze bust of Louis XVIII; a beautiful marble statue of Venus Urania, by Dupaty; and bronze busts of Linnæus, Fourcroy, Antoine Petit, Winslow, Tournefort, Adamson, and Daubenton. The collection comprehends upwards of six thousand individuals belonging to more than two thousand three hundred different species. Almost all are in a perfect state of preservation, and such means have been found of preparing them that they never change. There is not so numerous a collection existing any where else, and nevertheless it has been formed in a few years. The gallery which contains it is divided into fifty-seven cases with shelves, on which the birds are arranged in a manner best adapted to their display. The first two cases to the left, on entering the gallery from that of the ruminating animals, are occupied with ten species of the vulture genus. On the top shelf of the first are the different ages of the king of vultures. The cases from the third to the tenth contain the numerous species of diurnal birds which Linnæus united under the generic name of *falco*. It comprehends the eagle, the osprey or fishing eagle, the great American harpy, the short tailed falcon, the secretary of the Cape, the male and female astur, the sparrow hawk, the musical falcon, the buzzard, the kite, the ternis, the pygargus, which deserves peculiar notice as the Egyptians embalmed and

worshipped it after its death; the honey buzzard, the common falcon, the jer falcon, the hobby-falcon, and the *falco cærulescens*, which is the smallest of all birds of prey. The eleventh and twelfth cases contain thirty-four species of the nocturnal birds of prey, comprising the grand duke, the lesser duke, the *ulula*, the common owl, the little duke or *scops*, the Cape owl, the great American owl, and the owl with naked feet. The thirteenth and fourteenth cases contain the beautiful and numerous family of parrots, which is divided into cockatoos, lorys, aras, parrots and perroquets. In the next case are the *toucans*, whose bills are of an enormous size, the wrynecks (*yunx*), and the woodpeckers. The sixteenth case is occupied by cuckoos, among which should be noticed the blue cuckoo of Madagascar, the copper coloured cuckoo of the Cape, and the golden and klaas cuckoos; indicators of the Cape and barbets. In the seventeenth case is the numerous family of the shrikes, of which there are some remarkably beautiful foreign species. The breves from India, adorned with the most beautiful colours, and the ant-thrushes which live on the enormous ant-hills in the forests and deserts of America. The eighteenth case contains the merlins, including the common blackbird, the white blackbird, the rose coloured thrush, the mockbird, the singing thrushes, the azure thrush of Java, the white breasted thrush from Senegal, and the guinea thrush or magpie of Paradise. It also contains the grakles, the orioles, and the lyra, whose tail is remarkable, being composed of three sorts of feathers. The nineteenth case is occupied by the

philetons and the *motacillæ*; the latter comprehends the stone-finches, the warblers, the bull-finches, the wrens, and the wagtails. The most celebrated are the nightingale, the robin-red-breast, the reed-warbler, and the golden crowned wren. In the twentieth case are the drongos, the cotingas or chatterers, the numerous family of the fly-catchers, and several birds well worthy of attention from their rarity and beauty. The twenty-first case contains many species of the genus *tyranus*, the uphones, the tanagers of America, the manakins from the equinoctial forests of America, the titmice, and the goat-suckers; the latter have the light soft plumage of the nocturnal birds, and their mouth is so wide that they can swallow the largest insects. The twenty-second case contains the numerous genus of the swallows, the larks, the starlings, and the *cassicus*. The nests of the latter in two frames above the cornice should not escape observation. In the twenty-third case are the numerous family of buntings, sparrows, linnets, gold-finches, widow birds, grosbeaks, bull-finches, cross-bills and beef-eaters. In the twenty-fourth case are the rollers, the Indian grackle of Java, the birds of Paradise, the jays, and different species of pies and crows. The sky-blue pie of Paraguay, and the pie from the Brazils, present beautiful colours agreeably distributed. The twenty-fifth case contains the hoopoes, the creepers and the humming-birds. Some of the latter are not more than an inch in length, and are remarkable for the beauty of their colours and the elegance of their forms; their nests are placed by their side. The twenty-sixth case is filled with

king-fishers and horn-bills. On the first shelf of the twenty-seventh case are the tour acos and musophaga, or plantain eater, African birds. The rest of this case and the twenty-eighth, are filled by the numerous varieties of the domestic pigeon and the cognate species. Several species are highly deserving of attention. The peacocks in the twenty-ninth case contain varieties prepared so as to display the magnificence of their plumage. The thirtieth case, the last on that side of the room, contains the turkeys. The thirty-first case, corresponding to that we have just seen, is the first in our return along the other side of the room; and is filled with hoccas from the warm countries of America, and are analogous to turkeys. In the thirty-second case are the quans or jacoos, the napaul, or horned pheasant from Bengal, different races of domestic fowls, and several wild species from India, and the Moluccas. The pheasant genus commences at the bottom of this case. Among these should be noticed the golden pheasant from China. In the following is a superb bird called the Argus pheasant, the impeyan pheasant, the crested pheasant, and the rouloul. The bottom of the case is filled with guinea fowls. The numerous family of the grouse entirely fills the thirty-fourth case. The two next cases contain the ostriches and two species of cassowary. That of Asia has a prominence on the head. The other comes from New Holland. The bustards fill the thirty-seventh case. In the next case are the plovers, the lapwings and the oyster-catchers. The bottom of the case is occupied by the ibis. The most celebrated species is that worshipped by the

Egyptians. Two mummies brought from Egypt have been placed here; the one has still its envelopes on; from the other they have been removed to exhibit the feathers, which are well preserved as to their form and colour. In the thirty-ninth case are the god-wits, the woodcocks, the snipes, the ruffs, the reeves, and the turn stones. The sand pipers and boat-bills occupy the fortieth case. The heron and the bittern fill the forty-first case. The crane genus fills the forty-second case. The sun-bird, the agawi or trumpeter of south America, and the royal or crowned crane, are particularly entitled to attention. The storks are placed in the forty-third case. In the next case are the open-beaks, the tantali and the jabirus. The forty-fifth case is occupied by the spoon-bills, the rails, the jacanas, the screamers, the water-fowls, sea partridges, and flamingoes. The coots and the sultans in the forty-sixth case are remarkable for the beauty of their plumage. In the same case is a rare bird known by the name of the scabbard beak. The lower part of the case is occupied by flamingoes. The next three cases are filled with colymbi, guillemots, the *alca cristatella* and penguins. The fiftieth and fifty-first cases contain the tempest birds, the stormy petrel, gulls, sea-mews, sea-swallows, and cut-waters. A large bird is called the Cape sheep on account of its size, colour, and gregarious habits. In the fifty-second and fifty-third cases are the pelicans, the cormorants, the frigate birds whose wings measure from ten to twelve feet, and the tropic birds, called also straw tails on account of the two long beardless feathers in their tail. The four

cases which terminate the gallery are filled with the numerous family of swans, geese, ducks and the *mergus*. The most remarkable are the black swan of New Holland, a black necked swan from the Brazils, the bernacle goose, the Egyptian goose, the eyder duck, the musk duck, the Carolina duck, and the fan water fowl from China. Here terminates the collection of birds, which for elegance, richness, variety of forms, and brilliancy of colours equals all that the imagination can conceive as beautiful. The centre of the gallery is occupied by a set of cases in which the animals without vertebræ are arranged. We will notice them after we have seen the collection of reptiles and fishes which are on the first floor. On the walls of the staircase, which leads to the two rooms below, are expanded the skins of large serpents of the *boa* genus, the colours and scales of which are well preserved.

Collection of Reptiles. Reptiles do not arrest our attention in an equal degree with birds, either by their elegance of form or variety of colours; most of these animals are of an unpleasant or repulsive shape; and the brilliant speckles, which embellished many of them whilst they were living, have completely faded since their death. But the singularity and variety of their forms and their different properties, some fatal to life, and others capable of being rendered subservient to the wants of man, give to the animals comprised in this collection a high degree of interest. This collection of reptiles is unquestionably the richest in the world. It consists of eighteen hundred individuals, belonging to more than five hundred species. Rep-

tiles are divided into four orders, namely *chelonians* or tortoises; *saurians*, which comprehend the crocodiles, lizards, etc.; *ophidians* or serpents; and *batracians*, to which the toads, the frogs, the salamanders, etc. are referred. Of the first three orders there are some too large to be placed in the cases, and they have therefore been suspended from the ceiling or the wall. Among these should be noticed the leather tortoise or lute of the Mediterranean; the green tortoise; the *caretta* which furnishes the tortoise-shell employed in the arts; the great emyd from Cayenne; the soft tortoise of the Nile; the *testudo radiata*; the *testudo fimbria*; the crocodile of the Nile; the crocodile with a slender muzzle; the gavial or long muzzled crocodile; the bicarinated crocodile from India; the pike muzzled caiman; the caiman with bony eyelids; the ouaran of the Nile; the dragon of Cayenne; the safe-guard of America; the iguana of South America; the boas; the pithons; the rattle-snake; the yellow or spear-headed viper, and the lachesis of Cayenne. Round the room from left to right are land tortoises, fresh-water tortoises, box tortoises, the soft tortoise of the Nile, the soft tortoise of America, the crocodiles, the lizards, the *lacerta stellio*, the *cordyla*, the *agames*, the basilisks or long-tailed lizards, the dragons, the *iguanas*, the *anolis*, the *geckos*, the cameleons, the scinks, the slow worms, the boas, the pithons, the ringed snake, the French snake, the smooth snake, the dun snake, the Esculapian snake, the *ibiboca* of India, the coach-whip, the iridescent snake, the long snouted snake, the *hydrus* or water snake, the rattle snake, the spectacle snake, the common viper, the horned

viper, the *cæcilia*, the green and brown frog, the bull frog, the Cayenne frog, the tree frog, the common toad, the rush toad, the alliaceous toad, the toad of Surinam, the salamander, the triton, the crested triton, the axolotl of Mexico, the anguine siren, and the eel shaped siren. Most of the reptiles are preserved in spirits of wine.

Collection of Fish. This collection comprehends about five thousand individuals belonging to more than two thousand five hundred species: of each species it generally possesses one preserved in spirits of wine. The dried fish have been covered with a varnish, which has revived their colours. On the floor of the great room, among the quadrupeds, is the basking shark (*squalus maximus*). In taking the cases from left to right we meet with the lamprey, the shark, the dog-fish, the white shark, the hammer headed shark, the saw-fish, the long ray, the torpedo ray, the torpedo with five spots, the marbled torpedo, the torpedo of Galvani, the thorn-back, the rough ray, the pearled ray, the *chimæra* or king of the herrings, the *chimæra* of the Antarctic seas, the sturgeon, the foliated polyodon, the sea porcupine, the moon-fish, the file-fish, the trunk-fish, the pipe-fish, the sea-horse, the *pegasus*, the salmon, the trout, the smelt, the grayling salmon, the *piraya* of South America, the herring, the sprat, the anchovy, the king-fish of the Caribbee Islands, the sabre-fish, the gigantic vastrea, the bony scaled pike, the polypteri, the common pike, the flying fish, the mormyri, the gar-pike, the carp, the barbel, the bream, the tench, the gold fish of China, the *gonorhynchus*, the loche, the *anableps*, the family of

the cyprini, the family of the *siluroideæ*, the cod, the whiting, the hake, the burbot, the grenadier, the flounder, the turbot, the dab, the sole, the family of the *discolobi*, the eel, the *gymnotus*, the electrical *gymnotus*, the *giorna*, the *cepedian* *gymnetrus*, the garter fish, the blenny, the goby, the sea wolf, or sea cat, the *periopthalmi*, the *sillagones*, the *callionymi*, the rainbow fish and other species of the *labrus*, the parrot fish, the family of the *sparoideæ*, the family of the perch, some of which are very curious; the mackarel, the tunny, the sea crow, the stickle back, the pilot, the sword-fish, the dolphin, the sea-unicorn, the *clætodon*, the *toxote*, the *polynemi*, the *fistularia*, and the *centrisci*.

Collection of articulated animals without vertebrae. This collection consists of about twenty-five thousand species, and is divided into five classes, namely the *crustaceæ*, the *arachnides*, the insects, the annelides, and the worms. On entering the gallery of the birds by the small staircase we must turn to the right to reach the saloon of the carnivorous quadrupeds. The crustaceous animals are placed vertically in the upper part of the cases which stand in the middle of the room. Those which were too large to enter the frames are placed in twenty-seven glazed boxes on the cornices of the cases which contain the carnivorous animals. Among them are a series of lobsters, craw-fish, and crabs. The animals in the cases in the middle of the room are crabs of various species, scorpions, spiders, centipedes, beetles, cockchafers, *coleoptera* of innumerable species, earwigs, cockroaches, camel crickets, locusts, dragon flies, com-

mon flies, bees, blue flies, butterflies, caterpillars, silk-worms, moths, lantern flies, bugs, plant-lice, water-scorpions, gall insects, cochineal insects, gnats, gad-flies, fleas, leeches, *piscatoria*, the family of the *maldanæ*, and intestinal worms, among which are some taken from the human body, the horse, the sheep, and the human liver.

Collection of inarticulated animals without vertebræ. This class comprehends the shells, the echini and the polypi. The animals belonging to certain shells are preserved in spirits of wine; those of a large size, as also the naked mollusca, are placed at the bottom of the third division of the chest of drawers, immediately after the collection of insects. The mollusca form two divisions. The first comprehends the univalves or those whose shell is formed of only one piece. The second comprehends the bivalves or those whose shell consists of two pieces. There are aquatic and terrestrial species belonging to the first division, but all those of the second are aquatic. Amongst those most entitled to notice are the nautilus, the ammonites, the belemnites, the cone, the olive, the cypræa, the ovula, the music-shells, the Chinese parasol, the razor shell, the rising suns, the tridachna, the ducal mantle, the sole, the bishop's mantle, the saddle oyster, and the ducks' bill. Besides the shells enumerated, the conchologist will find an almost infinite number of others remarkable for their form or colours. Next to the shells are the *tuniciers*, marine animals without heads, and not symmetrical. Then come the *radiaria*, including the star-fish, and the Medusa's heads. The *echini* or urchins have a cal-

careous shell covered with long spines, and pierced with a great number of little holes. Of this collection, as well as that of the *polypi*, the number of specimens is extremely great. Of the tubipores, madrepores, millepores, corallines and sponges, the variety is very complete.

CABINET OF COMPARATIVE ANATOMY. For this collection, incomparably the richest in existence, the Museum is indebted to the unwearied exertions of M. Cuvier, by whom it was arranged, and under whose direction most of the objects were prepared. The first room on the ground-floor contains the skeletons of the horse, the ass, the zebra, and the quaccha, also those of the American tapir, of the common hog, of the dicotyles, and a new species of tapir from the East Indies. In the next room are the skeletons of the male and female elephants from India, the African female elephant, the hippopotamus, the rhinoceros from the Cape, the rhinoceros from Senegal, six other skeletons of the rhinoceros, that of a cameleopard more than fourteen feet high, and those of the bear, dog, wolf, lion, tyger, hyæna, panther, seal, and dolphin. In the middle of the rooms are three whales from the Cape, supported by iron bars. On each side of the window, at the upper end of the room, we see the head of a whale and that of a cachalot, each fourteen feet in length. An entire skeleton of the latter, more than sixty feet long, is seen in the adjoining court. To the left of this large room, and parallel with it are three others filled with skeletons of the ruminating quadrupeds. In the first are those of the ox, sheep, goat, and antelope; in the second, those of the stag tribe; and in the

third, those of the dromedary, lama, camel and vicunna. In retracing our steps and crossing the room containing the whales, we enter another occupied by human skeletons of different ages and nations: among them we remark that of an Italian with one additional lumbar vertebra; that of an ancient Egyptian prepared from a mummy; the skeleton of a Boschisman female, known as the Hottentot Venus, with a cast of her standing by that of the celebrated dwarf of Stanislaus king of Poland; and also a model in wax of the skeleton of a woman named Supiot, whose bones had become so soft that they were all distorted. A series of fœtuses shows the growth from the first month of conception to the birth. On the shelves we see human skulls from one day old to a hundred years. From the walls of the staircase leading to the first floor are suspended many heads of the horse, the stag, the dolphin, the hippopotamus, and several species of the ox tribe. The first room above stairs is devoted to a series of entire heads of vertebrated animals, a great number of those of the human species, Europeans, Tartars, Chinese, New Zealanders, Negroes, Hottentots, and of several American nations; all the monkeys, among which is an old and a young ourang outang; a considerable number of the carnivorous animals, among which are several species of the seal; elephants and rhinoceros' heads; three cameleopards, and a great number of buffaloes. Near them is the skull, found in an Egyptian tomb, of the *bos apis*, which was an object of worship. The second room on the same floor contains on the right heads of birds, fishes, and reptiles. The other side, as well as glass

cases in the middle, contain separate bones of the head and the foot, classed so that we see the similar bones of all the animals together. There are similar series of all the large bones, and of the vertebræ in the two adjoining rooms. In the third room are the skeletons of the small quadrupeds. Above the cases are affixed to the wall, the horns of the *ruminantia*, and on both tables are methodically arranged a complete series of teeth from man to the horse. In the fourth room we see the skeletons of birds. Those which most deserve our attention are the African and American ostriches, the Indian cassowary; the emu of New Holland; the skeleton of an ibis, taken out of the tomb of a mummy, and the skeletons of the humming birds. The last two cases contain the tortoises, amongst which is a very large specimen of the sea, and also one of the Indian land tortoise, the largest known at this day. The series of teeth, beginning with those of the horse and terminating with those of fishes, is here continued in small boxes placed on the tables. Above the cases we see the skeletons of four large crocodiles, and near one, bracelets which were found in the stomach of the animal, and which must have belonged to an Indian woman. The skeletons of the reptiles, such as lizards, serpents, toads, frogs, and salamanders, and a great number of species of fish, occupy the cases in the fifth room. On the top of the front cases is the skeleton of a *boa constrictor* fifteen feet long, brought from Java, those of a shark and of a sword-fish from the Mediterranean, and on each side a series of snouts of the saw-fish, and jaws of several species of sharks, the ray, etc. On the tables in this room are the dried larynx,

and hyoid bones of quadrupeds. The sixth room is devoted to myology. In the centre is a cast of the human body deprived of the skin, and on which the muscles are painted of the natural colour. The cases on one side display small flayed figures in wax of human arms and legs. On the other are two small statues of horses, and the limbs of many quadrupeds, and in the remaining cases the dissected muscles of several animals preserved in spirits. The seventh room contains the organs of sensation. The larynx and trachea of birds are also seen on the tables of this room. The cases contain flaggons in which are preserved in spirits a series of brains and eyes; also the bones of the ear of all animals from man to the reptiles and fishes. We also see here well prepared specimens of skins, furs, feathers, scales, nails and hoofs; others of the tongue, nostrils, and different preparations of the nervous system; and a few heads of savages with their tattooed skin dried on them. Preparations of the viscera in general, but more particularly those belonging to the function of digestion are placed in the eighth room. In one of the two large glass frames is a model in wax of a child twelve years old, with the breast and abdomen laid open to show the relative situation of the viscera and of the intestines, and in the other the anatomy of the hen, exhibiting the several periods of the formation of the egg as well as the internal organs of the fowl. The ninth room is devoted to the organs of circulation, and those of the different secretions. It contains a series of hearts of mammalia, reptiles and fishes, some injected preparations, a great number of dissected tongues and

larynxes; the glands belonging to several parts of the body, swimming bladders, the organs of generation, and some very delicate preparations of foetuses belonging to viviparous and oviparous animals. On the table there are injected and dried viscera. The tenth and last room contains a series of monstrosities and foetuses of different ages; preparations of different orders of mollusca, articulated animals and zoophytes, and preparations of shell-fish in wax. The preparations in January 1823 amounted to eleven thousand four hundred and eighty-six.

LIBRARY. The library occupies the last room of the building. It is composed of works upon natural history. Most of the printed works are to be met with in every public library, but the manuscripts, accompanied with original designs, and the magnificent paintings upon vellum form an unrivalled collection. The number of volumes is about ten thousand. The library is adorned with a statue of Buffon, by Pajou, bearing this inscription:

MAJESTATI NATURÆ PAR INGENIUM.

The Cabinet of Natural History is open to the public every Tuesday and Friday, from three o'clock until six in the summer, and from three until dark in the winter. The gates of the Menagerie are open every day from eleven o'clock till six in the summer, and from eleven to three in the winter. Strangers may visit the cabinet of natural history and the library on Mondays, Wednesdays and Saturdays, upon producing their passports. The garden is open daily. The library is open three times a week to students and artists.

Cabinets de Minéralogie,

See pages 252, 530, and 598.

Cabinet d'Anatomie,

See pages 514 and 616.

Musée des Monumens Français,

Rue des Petits Augustins.

This Museum no longer exists. It was formed during the revolution by M. Alexander Lenoir, in pursuance of a decree of the National Convention, and consisted of the monuments from St. Denis and other churches arranged in the order of centuries. By a royal decree of April 24th, 1816, it was closed, and the monuments have since been placed in their original stations, or in situations adapted to their nature and object. The only remains are the front of the chateau d'Anet, that of the chateau de Gaillon, etc. which are worth a visit. The buildings were originally those of the convent des Petits Augustins, and are now converted into the Ecole des Beaux Arts.

Musée d'Artillerie.

This Museum, established in the ancient convent of the Jacobins, in the rue St. Dominique, was originally formed of arms from the Garde Meuble de la Couronne, the chateau de Chantilly, and other extensive armories. It contained many thousand muskets, sabres, swords, poniards, maces, etc. of all ages and countries. Among the most rare objects

were suits of armour of several of the kings of France; some suits of female armour, among others that of the Maid of Orleans; and a small prayer-book which contained a pistol in the interior. During the late general war, the treasure of the Museum was greatly augmented by the spoils of the enemy.

In 1814, the Museum was much diminished by the removal of arms claimed by the allied powers. During the Hundred Days it was re-established; but, in 1815, according to Dulaure, the Prussians carried off five hundred and eighty chests of arms.

The remains of this Museum are curious. Although several additions have been made to it the collection is now comparatively small, and it is extremely difficult to obtain admission.

*Conservatoire Royal des Arts et
Métiers,*

No. 208, rue St. Martin.

M. Gregoire, bishop of Blois, a member of the National Convention, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc. for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry. The formation of this establishment was ordained by a Conventional decree of the 19th Vendemiaire, An III (October 10th, 1794), and a committee, of which M. Gregoire was president, was appointed to carry it into execution; but it assumed little importance till 1798.

There previously existed in Paris three repositories of machines. At the Louvre were those

which M. Pajot d'Ozembray presented to the Academy of the Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were five hundred machines, bequeathed to the government, in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries. These three repositories were formed into one by a decree of the Council of Five Hundred, dated the 17th Floreal, An VI (May 4, 1798), and established in the buildings of the ancient abbey of St. Martin des Champs. Various changes were afterwards effected in this establishment. In 1810, a gratuitous school was formed to afford instruction in drawing the figure, ornament, and structure of machines; in arithmetic, algebra, geometry, descriptive geography, the application of these various branches of the mathematics to timber and stone-cutting, and the calculation of machines. By a law of the 17th Vendémiaire, An VII (October 8, 1798), all persons to whom patents were granted were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs, and models, relating thereto; and the Conservatoire was authorised to have them printed, engraved and published.

In 1817, the repository was completely reorganized, and a Council of Amelioration, consisting of five members, was established. By a royal ordinance, dated November 25, 1819, three courses of lectures were founded, two of which relate to

mechanics and chemistry applied to the arts, and the third to manufacturing processes.

The *Conservatoire* is divided into two parts: the *public* and the *private* part. Of the *public* part, the following are the principal rooms:

1. A vestibule, formerly the church of the Priory, contains the most bulky machines, such as Bramah's fire-engines, hydraulic machines, fire escapes, Montgolfier's balloon, an enormous carriage for transporting columns and statues, agricultural implements, an English mangle, etc.

2. A small room containing models of architecture, viz. the Palais de Justice, the Place du Palais de Justice, the Ecole de Droit, a gothic building, and a church.

3. A vaulted room, chiefly containing models. To the right is a collection of agricultural implements, such as ploughs, harrows, and thrashing machines; to the left is a correct model of the famous machine of Marly, and other hydraulic machines; in the centre are models of windmills, wine, sugar, oil, and cider presses, steam engines, etc.

The first and second rooms communicate with two large rooms containing looms, carding machines and spinning jennies, among which are Vaucanson's famous machines for spinning silk. These rooms conduct to the grand vestibule, in which is a clock of a rare but not very elegant structure, which sets in motion an organ and has an armillary sphere on the top. In this vestibule are busts of Archimedes and Vaucanson; a group by Rutshiel; one of Dedalus and Icarus; and one of Castor and Pollux. It affords a phenomenon in acoustics. A person close to the wall on one side,

may distinctly hear the whisper of another, placed on the opposite side. A magnificent staircase (on which is a curious time-piece by Breguet) leads to the large galleries, which are one hundred and seventy-two feet in length.

In the first gallery on entering are numerous architectural models, machines used in foundries, models of vessels, steam boats, levers, sawing machines, models of brick and tile kilns, potteries, lead-works, etc. on a reduced scale of exact proportions; at the extremity is another gallery, containing stills, culinary utensils, chimneys, machines for preparing silk, wool, hemp and cotton. This gallery is separated from a similar one on the opposite side by a small room containing various specimens of printing types, a turning machine made by Merklin for Louis XVI; several objects, in glass cases, turned by the celebrated Bareau; a small table with a picture in a vertical position, which, on regarding a mirror, formerly placed on the circle at the opposite side, produced a correct likeness of Louis XV; two large engravings of the Trajan and Antonine columns at Rome; a repaired looking-glass, which had been broken in four pieces; and a velvet imitation of Raphael's *Magdalen*, perfectly transparent, woven by Gregoire, which deserves the attention of the curious. In the adjoining gallery are different weaving machines. Among various curious locks is the model of a door with mechanism which detains the robber and alarms the inhabitants by snapping a pistol. On the side of this and the opposite gallery are samples of silk, wool, cotton, hemp, lace,

embroidery, velvets, ribands, stained paper, hardware, etc.

The *private* collection is contained in seven spacious apartments, and comprises some indifferent specimens of English manufactures, notwithstanding which no French article is exhibited near them.

The room in which they are deposited is never shown except the visitor asks for the *salle des échantillons Anglais*, and even then he is not allowed to enter unless he represents himself to be a manufacturer. Among the philosophical and astronomical instruments is a large machine made in England, and obtained by General Andreossy in 1802. As a proof of its perfection, whenever the French Board of Longitude desire an instrument made with great precision, it is first brought to this establishment to have divisions drawn on it by this machine. Matrices and different instruments used in type foundries, stereotype plates, moulds for making the paper of the once famous *assignats*, dyes for coining, etc. are also to be found here.

Upon the whole, the disposition of this establishment is more remarkable than the objects it contains. Nearly all the machines are old inventions, and a stranger would search in vain for any newly invented machine for which a patent has been granted, as they are all either models or drawings, and placed in a room to which admission cannot be obtained.

No patent is granted for a longer period than fifteen years, but if at the expiration of that time the patentee desires a renewal of his patent, a

proportionate sum is demanded for the privilege. When a person wishes to become acquainted with the inventions whose patents have expired, he applies to the Director of the Repository, who admits him to see the model or a design of the machine in the library of the establishment. This library, consisting principally of the archives, and works relating to the arts and sciences connected with the establishment, is only public for such purposes, and strangers can with difficulty gain admission.

Pupils are admitted to the school by the authority of the Minister of the Interior, at the request of the Prefects of the departments or the twelve Mayors of Paris. Connected with this establishment are likewise two royal schools of arts and trades established at Chalons and Angers, but which are to be removed to Toulouse. Their special object is the education of youth who will join a practical knowledge of the mechanical arts with enlightened theoretical instruction. The pupils, to the number of five hundred, are nominated by the king, and supported either wholly or in part at the expense of the state. Boarders, however, are admitted.

Few museums are more interesting, instructive, or valuable than this repository. It is a collection peculiar to the metropolis of France, and cannot fail of producing the most beneficial effects. Undoubtedly it has diffused an extensive knowledge of mechanics and a skilful adaptation of the simplest instruments to the most complicated purposes, but the peculiar character of the nation has confined this to trifling objects, while those

higher branches of the arts, which are connected with the support and comfort of human life, have been comparatively neglected.

The lectures are delivered at this institution as follows : viz. Mechanics, Wednesdays and Saturdays, at two o'clock ; Chemistry, Mondays and Thursdays, same hour ; Manufacturing Processes, Tuesdays and Fridays, same hour.

The *public* rooms are open on Thursdays and Sundays from ten o'clock till four. Strangers may obtain admittance every day from twelve till four. Admittance to the *private* rooms may be obtained by addressing a letter of application to M. Christiann, *Directeur du Conservatoire des Arts et Métiers*.

A catalogue of the contents of both divisions may be bought of the porter.

Cabinet de Physique et de Chimie,

No. 13, rue de l'Arbalete.

This Cabinet is a dependence of the Ecole de Pharmacie.

CHAPTER XVIII.

THEATRES, PUBLIC GARDENS, AMUSEMENTS, etc.

The drama in France and England is coeval, and took its rise in both countries from the mysteries or sacred dramas, which were represented by pilgrims returned from Judea. In Paris a company was formed, which took the name of *Confrères de la Passion*, who, for a long period, performed with success. With sacred subjects were associated indecent gestures and licentious allusions of the most revolting description. The interest inspired by the novelty of the representations given by the *Confrères de la Passion* having subsided, they united with a new troop called *Enfans sans souci*, who acted farces enlivened with songs. About the year 1570, several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always highly respected by the *parlement*, their continuance was not of long duration. Shortly afterwards the French stage began to assume a degree of importance it had never before attained. Mairet's Italian tragedy of *Sophonisba* was translated into French, and, under Henry IV, Alexander Hardy, a fertile dramatic writer, made his appearance. Cardinal Richelieu caused two theatres to be erected in his palace, in which were

performed tragedies, tragi-comedies, or heroic comedies, composed by the Cardinal with the assistance of Corneille, Rotrou, Colletet, and others. The French stage is deeply indebted to Rotrou, and more particularly to Corneille, for the redemption of tragedy from a state of barbarism, and its advancement to a high pitch of perfection. It was, however, long before this period that the immortal Shakspeare rose, and produced those dramas which gave to the English stage a character from which it has never departed.

About the year 1650, some young men, at the head of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre, which they called *Théâtre Illustre*. In 1658, they performed before Louis XIV, who, being satisfied with the representation, gave them a gallery in the Hôtel du Petit Bourbon for a theatre. In 1660, they removed to the Théâtre du Palais Royal, built by Cardinal Richelieu, and assumed the title of *troupe royale*. Molière first introduced real characteristic comedy, and although in the composition of some pieces he pays a tribute to the bad taste of the age in which he lived, in *les Femmes Savantes*, *le Tartuffe*, *l'Avare*, and *le Misanthrope*, he far surpasses every dramatic writer that preceded or has succeeded him. Till the reign of Louis XIV no women appeared on the stage, but female characters were performed by men in female attire. Under the reigns of Louis XV and Louis XVI, the number of theatres in Paris was considerably augmented, and the productions of Voltaire shed redoubled lustre on the French stage. The privileges of the French co-

medians and the Opera being abolished at the revolution, a great number of petty theatres were established in Paris. Bonaparte formed the project of reducing them, and in 1807 issued a decree by which all the theatres in Paris (amounting to thirty) were suppressed, except eight. Since the restoration several new ones have been opened. There are now in Paris five large theatres, thirteen of the second and third order, eleven *cafés* with evening entertainments, and sixty exhibitions of curiosities. It is calculated that the inhabitants of Paris expend six millions of francs a year at theatres and exhibitions; and that out of a population of seven hundred thousand souls ten thousand at least, upon an average, pass the evening at the theatres.

It is very remarkable that the French, although considered the gayest, most volatile and most frivolous people in Europe, are extremely exact in preserving in the drama what are called the unities, which they say is an imitation of the Greeks. The Greek tragedy, however, was evidently a *melo-drama*, and more like a serious opera than a French tragedy. The unity of place was not always observed, and if the scenery remained the same, it was because the stage was in the open air, and on so vast a scale as always to present a pleasing variety. The wretched imitations of Shakspeare, by Ducis, met with great success on the French stage; and it is likely that a more bold and original style will in future be adopted by the French dramatic authors. It is to be observed that the principal early tragic writers of France confined themselves to the narrow circle of Greek

and Roman history. Du Belloy, in his *S Calais*, and Voltaire, in some of his latter tra broke through this custom; and other a have followed their example with success. *Templiers*, by Raynouard, is a fine tragedy. *Louis IX* and the *Sicilian Vespers* have been successful. Still, however, an Englishman will find it rather difficult to relish long declamatory speeches in rhyme, even in the best French tragedies delivered by the best actors; especially where there is no variety of scenery, little brilliancy of costume, and so little of that bustle and action which he has been accustomed at the theatres in his own country. Scott, who says the French are certainly a dramatic people, greatly admires the French theatres because there is no half-pause in them, and because they are perfectly free from the intrusion, or, at least, from the disagreeable conduct of the women of the town. Nothing excels the regularity which prevails at the theatres of Paris. Sentinels guard all the avenues to preserve order in the interior. The visitors who await the opening of the doors are regularly ranged in files of two or three abreast; and although the crowd probably consists of several hundreds, no pressure or inconvenience is felt, as every person is gently and quietly admitted in his turn.* At leaving the theatre not the slightest confusion or uproar takes place. No person is permitted to call his carriage until he is actually waiting for it at the door; and, should he

* For some time previous to the opening of the doors, a train is generally formed by a multitude of diligent persons, who resign their places for a small

owner step into it in an instant, it is ordered off by the police and makes way for another. By this arrangement the company is dispersed in a very short space of time. The mode of lighting the theatres in France by a lustre, or circle of lamps suspended in the centre, though, perhaps, more advantageous for stage effect, is certainly less lively and brilliant than the English plan of placing chandeliers between the boxes, and is far from showing off the company to so much advantage. The simple mode of announcing the evening's entertainment, totally divested of all adventitious aid, and resting alone on the merit of the play, forms a pleasing and striking contrast to the puffing exertions resorted to by the managers of the London houses. In Paris, likewise, the temples of the drama are never violated by the presence of horses, elephants, buffoons, or pantomimes. Formerly, after the curtain had fallen, a favorite actor was summoned on the stage to receive the applauses of his admirers; but he is now strictly prohibited to answer the summons.

In the theatres of Paris, except at the *Ambigu Comique*, and the *Gaieté*, females are not allowed to enter the Pit.

The interests of dramatic authors in France are better secured than in England. They participate, during life, in the profits of their works, in every theatre in the kingdom, and the benefit descends to their heirs for ten years after their decease. The remuneration at a Royal Theatre is, for a piece of three or five acts, one-twelfth of two-thirds of the gross receipts, and for a piece of one act, one twenty-fourth.

TOTAL RECEIPTS OF THE THEATRES IN PARIS FOR

Académie Royale de Musique 5

Balls

Concerts

fr.

Théâtre Français

— Opéra Comique

— Opéra Italien

— Odéon

— Vaudeville

— Gymnase

— Variétés

— Gaîté

— Ambigu Comique

— Porte St. Martin

— Cirque Olympique

fr. 5,

TOTAL RECEIPTS OF THE PUBLIC GARDENS FOR

Garden of Tivoli

— Beaujon

— Delta

— Marbeuf

fr.

The total receipts of all the theatres of Paris are not more than those of Covent Garden and Drury Lane alone; and yet the latter are open only six months, whereas the theatres of Paris are open all the year.

A custom prevails in France of making the theatres and places of amusement pay a tax on their receipts to the poor. The superintendent

* No statement of a later date has been published.

of the five principal theatres of Paris (*théâtres royaux*) forms a branch of the attributions of the Minister of the king's household, and has its seat at No. 3, rue Bergère. Sums are annually allowed to each theatre by the king. At the *Intendance* likewise the scenes for the French and Italian Opera houses are painted, and preparations are made for all the ceremonies of the court. The pages of the king's chapel reside at the *Intendance*, where they receive a liberal education at his majesty's expense. It is also the seat of the *École Royale de Musique et de Déclamation*.^{*} Applications are made to *Monsieur l'Intendant* or *Monsieur le Secrétaire Général de l'Intendance*.

ROYAL THEATRES.

Théâtre Français,[†]

No. 6, rue de Richelieu.

This theatre is so called because it is consecrated to regular tragedy and comedy, and principally to the masterpieces of the chief dramatic writers of France. It is contiguous to the Palais Royal, and was begun by the duke of Orleans, in 1787, after the designs of Louis. The Théâtre Français is one hundred and fifty-six feet in length by one hundred and five in breadth, and its total height, to the summit of the terrace, is one hundred feet. It

^{*} See page 534.

[†] The *Théâtre Français* and the *Odéon* are the only theatres in Paris where regular tragedy and comedy are performed.

is surrounded by a covered gallery partly skirted with shops, from which three entrances lead into the vestibule. The principal front, towards the rue de Richelieu, presents a peristyle of eleven intercolumniations, formed by pillars of the Doric order; another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades, resting on square pillars, and continued round the building, thus forming the covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows; this mass is loaded with an attic, two other stories, and an immense roof terminated by a terrace. The vestibule is of an elliptical form, and the ceiling, which rests upon two rows of fluted Doric columns placed concentrically, is adorned with sculpture. In the centre is a fine marble statue of Voltaire. A communication is formed between the vestibule and the lobbies by four staircases. The saloon, which is merely a passage, is adorned with busts of the great dramatic authors. In 1822, the interior of the Théâtre Français underwent a complete alteration and embellishment, under the direction of M. Fontaine. The form of the house is elliptical, and the ceiling represents the interior of an elliptical dome, pierced with *lunetta* which serve for latticed boxes. The arch of the proscenium is remarkably light and elegant; the curtain, representing crimson velvet, adorned with gold fringe and tassels, is painted in the highest style. The king's box is hung with crimson velvet fringed with gold, and surmounted by the royal arms. The first and second tiers of boxes are supported

by light pillars of cast iron; but at the fourth tier a range of Doric columns, which supports the ceiling, destroys the harmony of the ordonnance. The ground of the ceiling and the lining of the boxes are rose colour, forming a most disagreeable association with the crimson velvet which covers the rails, and adorns other parts of the house. The fronts of the boxes are ornamented with taste.

Formerly the actors appeared on the stage in the dress of French courtiers, with the huge wigs worn in the time of Louis XIV. Le Kain and Mademoiselle Clairon were the first who introduced characteristic costume upon the French stage; but they carried the innovation no farther than the exclusion of the feathered hats of the actors and the hoops of the actresses, the adoption of the tiger's skin in Scythian or Sarmatian characters, the Turkish costume for Asiatics, and the French habit of the sixteenth century for *Chevaliers*. It remained for Talma to give to the costume of the Parisian stage that classical exactness which cannot be surpassed, and which marks a new era in the French drama,—that exactness which transports the spectator into the midst of the people in whose country the poet has laid his scene. This theatre is lighted by gas.

The *répertoire* of this theatre, and the distinguished talents of the performers, give it a decided superiority over the Odéon.

The principal performers are, MM. Talma, Lafon, Damas, Baptiste, Armand, Michelot, Monrose, Cartigny, and Mesd. Duchesnois, Mars, Paradol, Leverd, Bourgoin, Mante, Dupuis, Dupont and Hervey. The actors of this theatre form a society with

joint interests. The rent of the Théâtre Français is 60,000 francs a year. The duke of Orleans has also the three front boxes of the first tier.

Prices of admission.

	fr. s.		fr. s.
First boxes	6 12	First gallery	5 0
Orchestra	6 12	Third boxes	3 6
Balcony	6 12	Boxes in ceiling	3 6
Second boxes (front). 6 12		Pit	2 4
Boxes of first gallery. 6 12		Second gallery	1 16
Second boxes (side).. 5 0		Amphitheatre	1 16

The doors are opened at six o'clock, and the performance begins at seven. The number of places is fifteen hundred and twenty-two.

Théâtre Royal de l'Odéon, or Second Théâtre Français.

Louis XVI having given the palace of the Luxembourg to his brother MONSIEUR, afterwards Louis XVIII, he resolved to construct a public theatre, to communicate with his palace, by a subterranean passage. Messrs. Dewailly and Peyre senior were appointed architects, and MONSIEUR laid the first stone in 1779. In March 1799, the Odéon fell a prey to a destructive fire, which left nothing standing save the outer walls and the saloon. It was rebuilt in 1807, under the direction of Chalgrin, and opened on the 15th of June 1808, by two comic troops, the one French and the other Italian, who performed alternately.

The exterior presents a detached pile of building one hundred and sixty-eight feet in length, one hundred and twelve in breadth, and one hun-

dred and four in height. The principal front is ornamented with a portico of eight Doric columns, ascended by nine steps. The entablature is continued at the same height round the whole building, which presents on the ground-floor forty-six covered arcades, and at the first story, an equal number of windows. The second and third stories receive light by openings in the frieze and the attic. The building has no other decoration than ornamental joints. The piazzas round the edifice are open to the public. The vestibule and the saloon are adorned with columns of the Doric order.

On the 20th of March, 1818, a second fire completely destroyed the interior of the Odéon, which was restored in 1820, under the direction of M. Baraguey, who in the general disposition of the various parts adhered closely to the original design. The theatre is of an oval form; its major axis is fifty-six feet, and its minor forty-seven. It is ornamented with eight pilasters of the Composite order, which are seen at the back of the projecting boxes, and four columns of the same order at the proscenium. Between the pilasters facing the stage is the king's box, the entablature of which is supported by four colossal cariatides, and surmounted by the royal arms between two reclining figures; the whole is richly gilt. The ceiling is decorated with the figures of the twelve divinities, who are accompanied by arabesques, in which are medallions representing some event in their life, and beneath them are the twelve signs of the Zodiac. The curtain presents a continuation of the architectural decoration of the

house. The columns rest upon a platform ascended by a grand flight of steps, and support a magnificent vault, beneath which is a fountain in the centre, and statues of Thalia and Melpomene on the sides.

Upon its last restoration, every possible precaution was adopted to prevent the flames extending from one part of the building to another in case of fire. No theatre in Paris affords a greater number of convenient outlets; besides the five streets which open into the semicircular area before the principal front, there are two lateral streets and one behind, which facilitate the arrival and departure of carriages. Six of these streets bear the names of the masters of the French stage. The Odéon was the first Parisian theatre lighted by gas. The actors are united in a society under a director.

The principal performers are, David, Perrier, Delmence, Samson, Thenard Duparay, Joanny, Eric-Bernard, and Lafargue, and Mesd. Georges, Georges cadette, Petit-Guerin, Millen, Dutertre, etc.

Prices of admission.

	fr. s.		fr. s.
Stage boxes, 1st and 2nd row	5 0	Orchestra	3 10
Balcony	5 0	Stage boxes, 3d row	2 10
First latticed boxes	5 0	First gallery	2 10
Seats in the orchestra	5 0	Second boxes	2 10
First row boxes	3 10	Boxes, 3d and 4th row	1 10
Pit boxes	3 10	Second gallery	1 10
Second latticed boxes	3 10	Pit	1 10
		Amphitheatre	1 0

The doors open at six, and the performance begins at seven. The number of places is seventeen hundred and fifty-six.



FRENCH OPERA.



• • *French Opera.*

Rue Lepelletier.

The Opera house in Paris bears the singular name of *Académie Royale de Musique*. The opera, which originated in Italy, was called *Opera per la Musica*, a dramatic composition set to music; but foreigners calling it merely Opera, that name has since prevailed. Jean Antoine Baif, natural son of the French Ambassador at the court of Venice, was the first subject of France who attempted to set French poetry to music. He, in concert with Thiebaut de Courville, formed an academy of music, of which Charles IX declared himself patron and first auditor. The death of Baif, in 1592, gave to the academy a fatal blow. In 1659 the Abbé Perrin caused to be represented, at Issy, the pastoral of *Pomone*, set to music by Cambert, organist of the church of St. Honoré. In conjunction with the marquis de Sourdeac, a distinguished machinist, they obtained letters-patent, in 1669, authorising them for twelve years to sing dramatic pieces in public. This privilege was transferred, in 1672, to Lulli, master of the band, and composer of music to Louis XIV. Hitherto the only theatres had been in Tennis courts. Lulli transferred his exhibition from the rue Mazarine to the Tennis court du Bel Air, rue de Vaugirard, and associated to himself two men of superior talent, Quinault for the lyric poetry, and Vigarini for the machinery. This new theatre was opened on the 15th of November, 1672, and from that period may be dated the regular establishment of the French *Académie Royale de Musique*, or Opera; for this name, which, as we have before observed, taken strictly, means a dramatic composition set to music, is now extended to the performers, and even to the edifice in which the representations are given. Upon

the death of Molière, in 1673, Louis XIV gave his theatre to Lulli. This theatre was situated in the Palais Royal, and was built by Cardinal Richelieu. It was burnt down in 1763, and the Opera was then removed to the Tuileries. In 1770, it returned to the Palais Royal, a new theatre having been erected, which was destroyed by fire in 1781. The theatre de la Porte St. Martin was built in seventy-five days, for the reception of the Opera, and the first representation was exhibited there on the 27th of October in the same year. In 1794, the government obtained of Mademoiselle Montansier the theatre facing the Bibliothèque Royale, in the rue de Richelieu, to which the opera was transferred, and here it remained until February 13th, 1820, on the night of which His Royal Highness the Duke of Berry was assassinated at the door of the house. The theatre was then closed * and the performances were removed to the Théâtre Favart, Place des Italiens, where the company continued to perform till their new house was completed. The present, which is considered as only a temporary Opera House, is situated in one of the finest quarters of Paris, and communicates with three streets: that of Lepelletier, for carriages; of Pinon, for fiacres; and of Grange Batelière, for persons on foot; nevertheless, the latter are admitted at both the other entrances. Two elegant passages, skirted with shops, also form a communication between the boulevard des Italiens and the Opera House. It was erected in the space of a year by M. Debret, architect, assisted by MM. Guérchy and Grignou, and was opened in the summer of 1821. The principal front resembles the cathedral of Vicenza, one of the *chefs-d'œuvre* of Palladio, and presents

* The theatre in the rue de Richelieu has been demolished, and a monument to the memory of the Duke of Berry begun on its site.

an imposing appearance. The entrance is formed of a double vestibule, the first and largest portion of which opens upon the street by seven arcades, with double glazed doors. At each end a wing projects, and between these wings, from the top of the arcades, proceeds a light awning supported by cast-iron pillars, beneath which the carriages set down. Above the first arcades is a second range of nine, which form the windows of the saloon; between the windows are pillars of the Doric order, surmounted by statues of the Muses, but there being only room for eight, the ninth has been omitted. The elevation of the front is sixty-four feet. The saloon, which is brilliantly fitted up with mirrors and lustres, is one hundred and eighty-six feet in length, extending the whole length of the building. It is decorated with columns of the Corinthian order, painted in imitation of marble, with gilt bases, flutings and capitals. Towards the extremities are statues of Thalia and Melpomene. The first or exterior vestibule, called *vestibule de l'attente*, including the wings, has the same length as the saloon, and is twenty-five feet wide. This leads to the second vestibule, called *vestibule d'échange*, where tickets are procured. Upon each side of the latter is a staircase, ten feet in width, leading to the first row of boxes, and the saloon. From the lobby two other staircases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage boxes are two large staircases, which lead to the top of the building. At the conclusion of the representation, the communications between the several staircases are closed by iron gates, in order to prevent confusion; and so numerous are the outlets, that the house may be entirely cleared in the space of five minutes. The interior contains four rows of boxes, supported by Corinthian pillars, which, with the

cornices and other ornaments, are painted deep blue, and enriched with gilding. The house is sixty-six feet from side to side, and the stage forty-two feet in width by eighty-two in depth. The dome is divided into sixteen equal compartments, in eight of which are the Muses; * the others are occupied with arabesques. The first tier of boxes is ornamented with bas-reliefs upon a whiteground. The three upper tiers represent carpets thrown over balconies, fastened with gold upon a blue ground. The interior of the boxes is blue. Beneath the stage is an open space thirty-two feet deep, for the play of machinery; the wall between the house and the stage rises above the roof. In case of fire it can be entirely closed by a sheet of iron tissue, and ventilators can be opened to carry the flames in any direction. There are also reservoirs of water under the roof. The various parts of the house are aired by flues, and the improvement of lighting it by gas instead of oil, produces a very brilliant and pleasing effect. The Opera, in this country, being under the direction of the government, is conducted on the most liberal and splendid scale, less regard being paid to its expense than to its perfection; and in means of support, it enjoys a decided advantage, since all the other theatres and public places of amusement contribute to maintain this splendour by a tax on their gross receipts.

The scenes are extremely well painted, and the machinery is admirable. The principal actors are Nourrit, Dérivis, Provot, and Dabadie; and Mesdames Dabadie, Branchu, Albert, and Grassari.—Dancers: Paul, Ferdinand, Anatole, Montjoie; Mesd. Anatole, Noblet, and Brocard. Performances on Sundays, Wednesdays, and Fridays.

Prices of admission.

* In one pannel are two Muses.

	fr. s.		fr. s.
Balcony	10 0	Third boxes (front). .	6 0
First boxes.....	7 10	Third boxes (sides). .	4 0
Second boxes (front). .	7 10	Fourth and Fifth	
Amphitheatre	7 10	boxes.....	3 12
Orchestra	7 10	Pit.....	3 12
Baignoires	6 0	Amphitheatre of the	
Second boxes (sides). .	6 0	Fourth boxes.....	3 12

The doors open at six, and the performance begins at seven. The number of places is 1,937.

Italian Opera,

Place des Italiens.

At several successive periods Italian troops performed in Paris, who were either dispersed by civil broils, or united with French companies, and abandoned the Italian Opera for the French. In 1802, Bonaparte established a company of Italian performers at Paris, but being disappointed in their expectation of support they abandoned the enterprise. Upon the return of Louis XVIII, Madame Catalani obtained permission to establish an Italian troop in the Théâtre Favart, but finding it an unprofitable speculation, she relinquished it. Shortly afterwards, the management of the Italian Opera was annexed to that of the Académie Royale de Musique, and the company removed to the Théâtre Louvois; from whence they returned in November 1825 to the Théâtre Favart, which had been altered and embellished for their reception.

This theatre was erected in 1783, after the designs of Heurtier, for an Italian Opera House; but, in consequence of its inconvenient distribution, was seldom occupied, except temporarily by companies who had been driven from their own theatres by fire or other causes, till 1825, when its interior arrangement was completely changed, under the direction of Messrs. Hiltorff and Lecoq; and it is

now one of the most commodious and elegant houses in the capital. A portico, supported by six columns of the Ionic order, ornaments the façade. This portico has been enclosed by frame-work of a bronze colour, with windows between the columns, for the purpose of forming a covered gallery below, and augmenting the size of the saloon above.

The vestibule is ornamented with four detached and twelve three-quarter columns, and four beautiful antique masks. On the right and left are staircases leading to the boxes, and in the angles are two flights of stairs communicating with the pit. The stairs and lobbies are wide and commodious.

The interior of the house is of a circular form, and contains four rows of boxes. The ceiling is supported by consoles, and is divided into twelve compartments, separated by Thyrsæ in bronze gilt. In the compartments are figures of Apollo, Mercury, Pan, Orpheus, Linus, Philamon, Amphion, Therambus, Arion, Terpander, Enonus and Demodocus. The proscenium is ornamented with three pictures, representing Apollo in the midst of the shepherds of Thessaly; Mercury lulling to sleep, by the sound of his flute, Argus, the keeper of the beautiful Io; and Pan pursuing the nymph Sýrinx, and discovering by her metamorphosis into reeds the origin of the seven-piped flute, of which he was the inventor. The fronts of the boxes are decorated with tripods, griffins, garlands, lyres, and birds; and the first row presents, in compartments, the Nine Muses employed in instructing mortals. The colour of the house is green; the architectural ornaments yellow, and the other decorations, white, red, and gold. The stage boxes are hung with crimson velvet, enriched with gold embroidery and fringe. The curtain is green, ornamented with a rich embroidered border, and forms three divisions. In the central division is a winged figure representing the genius of France.

The other divisions contain two smaller genii bearing the attributes of Euterpe, Thalia and Melpomene, and receiving garlands from the hands of the genius of France. In the border are five medallions. That in the centre presents the arms of Paris; the others represent the four chief capitals of Italy, namely, Rome by the wolf, Naples by the sea-horse, Florence by a common lion, and Venice by a winged lion.

The saloon is splendid. It is ornamented with six single and eight coupled columns; the former crowned with antique vases, and the latter with tripods in gold. By means of arcades the saloon may be viewed from the lobbies of all parts of the house. The walls are enriched with pictures, representing the genii of music and the twelve signs of the zodiac; and the ceiling with caissons, lozenges, and a superb rose. The lustres are rich, and the chimney-piece adorned with a bust of Charles X. The performances take place on Mondays, Tuesdays, Thursdays, and Saturdays.

Among the performers who figure upon these boards from time to time are Messrs. Barilli, Donzelli, Bordogni, Levasseur, Profetti, Pellegrini, Zucchelli, etc.; Mesdames Mainvielle Fodor, Pasta, Cinti, Mombelli, Sontag, Amigo, Demeri, Rossi, etc.

Prices of admission.

	fr.	s.		fr.	s.
Balcony	10	0	Third boxes (front)...	6	0
First boxes	10	0	Third boxes (sides)...	5	0
Second boxes (front). 10	0	0	Fourth boxes	4	0
Orchestra	7	10	Pit	3	12
Baignoires	7	10	Amphitheatre of the		
Second boxes (sides). 7	10	0	Fourth boxes.	2	0

The doors open at 7, and the performance begins at 8.

Opera Comique, or Théâtre Feydeau.

French Comic Operas were performed at Paris as early as 1662, but it was not till 1715 that the

troop assumed any importance. Their success excited the jealousy of the French comedians, who obtained their suppression in 1718. They afterwards re-appeared and performed at the Hôtel de Bourgogne, till 1783, when they removed to the Théâtre Favart. In 1801 they quitted this theatre and united with the company of the rue Feydeau, where they have since remained, in pursuance of the new dramatic organization.

This theatre was built after the designs of Messrs. Legrand and Molinos, upon part of the garden of the convent of the Filles de St. Thomas. Being enclosed on all sides by private houses, its front, which is presented obliquely, can scarcely be seen. Its form is a quadrilateral figure prolonged in front by a semicircle described from the centre of the house. It is one hundred and thirty-eight feet in length by eighty-four in breadth. Three spacious open arches in the basement allow carriages to enter. Eight cariatides form the decoration of the first story. Between the cariatides are large arched windows which give light to the saloon. The front, which is fifty-six feet in height, is crowned by an entablature, the frieze of which is ornamented with roses. The entire front is rusticated. The roof of the building, resting on a gable, is seen in the back ground. To obtain a covered vestibule and other dependencies, such as a box lobby, a guard-room, etc., it was necessary to form the theatre at the first floor. By this means it has the advantage of a public passage under the house, with a cross passage under the stage, which serves as a substitute for the porticoes so necessary in buildings of this description. This passage forms a communication from the rue Feydeau to the rue des Colonnes, the rue des Filles St. Thomas, and the rue Vivienne. It is obscure in the day, but in the evening is rendered agreeable by the light of the shops with which it

is skirted. The form of the house is nearly circular. Behind the first gallery rises a range of twenty-eight Corinthian columns, supporting an entablature and a second gallery. Behind the second gallery is seen a range of thirty-two columns of the Composite order, which support an entablature and a third gallery; and above the latter, opposite the stage, a range of small lunetta boxes is contrived in the ceiling. Between the first range of columns are two tiers of boxes, and in the intercolumniations of the second range appears a third. The archivault of the proscenium is richly ornamented with caissons and roses in gold; the remainder is painted in imitation of marble, as is the whole of the architecture of the house. The capitals of the columns are white enriched with gold. The interior of the boxes is blue. The ceiling represents an ample tent of white canvass ornamented with arabesques, cameos, masks, and gilding. The curtain is a rich blue drapery, with gold tassels and fringe.

Nothing was neglected in the construction of this theatre to render it sonorous. The amphitheatrical disposition of the boxes, the plain surface above the upper gallery, the construction of the ceiling with choice wood, and upon the same principle as a stringed instrument, and the vaulting beneath the orchestra, which sends into the house the finest notes, all contribute to render this theatre eminently favourable to music.

The saloon being situated above the vestibule, partakes of the circular form of the front. It is decorated with busts of Gretry, Mehul, Dalvirac, and Nicolo. The lustre is the finest in Paris. With

but few exceptions the scenes are indifferently composed and executed. This is certainly one of the most agreeable theatres in Paris.

The chief performers are MM. Huet, Ponchard, Gavaudan, Vizontini, Fereol, and Lemonnier; Mesd. Lemonnier, Boulanger, Rigaut, and Pradher.

Prices of admission.

	fr. s.		fr. s.
First boxes	6 12	Third boxes	3 12
Boxes, ground-floor..	6 12	Second gallery and	
First boxes with lattice	6 12	Fourth boxes	2 15
Orchestra and Balcony	6 12	Pit	2 4
First gallery	4 10	Third gallery	1 15
Second boxes	4 10		

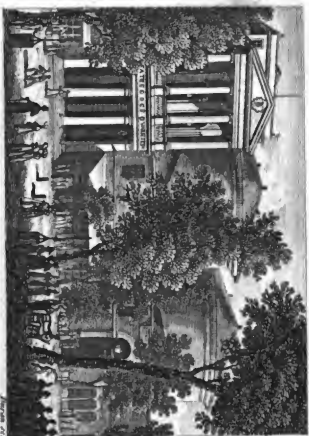
The doors open at six, and the performance begins at seven. The number of places is seventeen hundred and twenty.

MINOR THEATRES.

Théâtre des Variétés,

Boulevard Montmartre.

This theatre was opened on the 4th of June 1807, and was built by a company of associated actors. Its front, though very small, is in the purest style. M. Cellerier, under whose direction it was built, decorated it with two ranges of columns, Doric and Ionic, surmounted by a pediment. The ground-floor presents a vestibule, from which two flights of stairs lead to the first tier of boxes and the saloon, which is over the vestibule. This saloon, adorned with columns and busts, opens by three large windows upon the outer portico. The house,



THEATRE DES VARIÉTÉS.



which is nearly circular, contains four tiers of boxes and a spacious gallery. Green and gold prevail in the decoration. The front of the first tier of boxes is ornamented with cameos representing the most celebrated scenes in which Brunet and others appear. The distribution and scenery of this theatre are extremely good, and the outlets are numerous. The pieces performed here are farces and similar compositions.

The chief performers are Brunet, Potier, Lepeintre, Odry, Vernet, and Bosquier-Gavaudau; Mesd. Pauline, Jenny Vertpré, Barroyer, Aldegonde, Cuizot, and Flore.

Prices of admission.

	fr. s.		fr. s.
Balcony	5 0	Ground-floor boxes	
Boxes, ground-floor		(sides).....	3 10
(stage).....	5 0	Third boxes (stage)..	3 0
Stage-boxes (first) ...	5 0	Third boxes, having	
First boxes	4 0	ten places.....	3 0
Second boxes (front)..	4 0	Second boxes (sides). 3	0
Stage-boxes (second)..	4 0	Third boxes (sides) ..	2 5
Ground-floor boxes		Amphitheatre of the	
(front).....	4 0	Third boxes	1 13
Orchestra.....	3 10	Fourth boxes and Gal-	
First gallery	3 10	lery	1 5
		Pit.....	1 13

The doors open at half-past five, and the performance begins at six. The number of places is twelve hundred and forty-five.

Théâtre du Vaudeville,

Rue de Chartres.

The species of melo-drama styled *Vaudeville* is said to have derived its name from the following

circumstance: Olivier Basselin, a fuller, in Normandy, at the beginning of the fifteenth century, used to compose humorous songs, which he sung as he stretched out his cloth in the *vaux* or valleys on the banks of the river *Vire*. These songs became popular, and from being first called *Vaux-de-Vire*, afterwards assumed the name of *Vaudeville*. This small theatre was opened, in 1791, for petty comedies, interspersed with songs set to popular tunes. Any ridiculous novelty is laid hold of, and more serious dramatic performances are sometimes parodied. The principal front, if it can be called a front, is decorated with six Doric columns supporting an entablature. The theatre is at the first story, and beneath it is an open vestibule, in which carriages set down. The house is a circle thirty-two feet in diameter. It contains four tiers of boxes, the fronts of which are white, variously ornamented with painting and gilding. At the fourth tier of boxes is a range of small columns, which support the ceiling. The ceiling is traversed by garlands of flowers, which intersect each other in every direction. The saloon is extremely small.

The principal actors are MM. Philippe, Isambert, Laporte, Joly, Cossard, and Armand; Mesd. Minette, Victorine, Pauline-Geoffroy, Clara, Jenny Colon, Bras, etc.

Prices of admission.

	fr. s.		fr. s.
Stage-boxes, first row	5 0	Second boxes	3 0
First boxes and Balcony	4 0	Third boxes	2 5
Ground-floor boxes,		Pit and Fourth boxes	1 3
gallery and orchestra	3 10	Amphitheatre	1 5

The doors open at six, and the performance begins at seven. The number of places is one thousand two hundred and fifty-seven.

Gymnase Dramatique,

Boulevard Bonne Nouvelle.

This neat small theatre was erected in 1820, after the designs of Rougevin and Guerchy. The front presents two ranges of six three-quarter columns, Ionic and Corinthian, with pilasters at the angles. The doors are surmounted by pediments, and above them are niches with the statues of two Muses. The vestibule is small, but the saloon is spacious and neatly ornamented. The plan of the house is semicircular. It contains five tiers of boxes and two galleries. The prevailing colours of the ornaments are white and light blue, on which gilding is introduced with the happiest effect. The lustre is much admired. Vaudevilles, comedies, and petty comic-operas, are performed here.

The principal performers are MM. Bernard Leon, Gontier, Numa, Legrand, Bernard Leon, junior, Dormeuil, and Klein; and Mesd. Theodore, Floirigny, Dejaset, and Grevedon.

Prices of admission.

	fr. s.		fr. s.
Balcony and Stage-		and ground-floor..	3 10
boxes	5 0	Second boxes.....	2 10
First boxes	4 0	Second gallery	2 5
Orchestra, first gallery		Pit.....	1 15

The doors open at six, and the performance begins at seven. The number of places is one thousand two hundred and eighty-seven.

*Théâtre de la Porte St. Martin,**Boulevard St. Martin.*

The Opera-house having been destroyed by fire in 1781, this edifice was planned, built, and decorated by Lenoir in seventy-five days. It is constructed almost entirely of wood and plaster, and from its size and circular form is very commodious. Here the Opera company performed till they removed to the Théâtre des Arts, in the rue de Richelieu, in 1793. The front is ninety-six feet in length by fifty-four in height, exclusive of the attic, which is twelve feet high. The basement is decorated with eight cariatides, placed as pilasters on the sides of the three doors. Eight coupled Ionic columns rest upon the basement, and support a cornice surmounted by a bas-relief, by Bocquet, representing the Triumph of the Arts. Over three windows corresponding with the doors are bas-reliefs. The whole of this decoration is enclosed in a slight rectangular recess, and the projecting mass of the building is surmounted by an entablature with fluted consoles. This theatre has no portico, but in its stead a miserable awning, which hides the cariatides, and beneath which carriages cannot set down. It has no vestibule and the saloon is very small. The house contains four tiers of boxes, the fronts of which are decorated with draperies, garlands, arabesques, and cameos enriched with gold. The pieces performed here are melodramas, ballets, vaudevilles, and pantomimes.

In the autumn of 1822, an English company hired this theatre, and were favourably received

by a considerable number of respectable persons; but a cabal being formed against them, their performances were interrupted, and they were compelled to retire to a small private theatre in the rue Chantereine.

The principal actors are MM. Philippe, Dufrêne, Mazurier, Moessard, Signal, Pierson, and Perrin; Mesd. Dorval, Zélie Mollard, Pierson (dancer), Eugénie, Mariani, etc.

Prices of admission.

	fr. s.		fr. s.
Stage-boxes (ground-floor).....	4 0	Gallery of ground-boxes and 1st row .	2 10
Lattice boxes (1st row).....	4 0	Boxes (2d row).....	1 16
Balcony	4 0	Boxes (ceintre).....	1 16
Side boxes (1st row) .	2 10	Pit and First amphitheatre	1 10
Orchestra.....	2 10	Third boxes	1 0
Ground boxes.....	3 0	Second amphitheatre.	0 12
Stage-boxes (2d row).	2 10		

The doors open at five, and the performance begins at six. The number of places is one thousand eight hundred and three.

Théâtre de l'Ambigu Comique,

Boulevard du Temple.

This theatre was built by Cellier, in 1770. The front is composed of a basement pierced with three arcades surmounted by arched windows, separated from each other by four Ionic columns, which support an entablature with medallions, extending the whole length of the front. The attic is adorned with a bas-relief in arabesques, and the whole crowned with a pediment in which is a semicircular window. The extent of the front

is augmented by two symmetrical wings. The vestibule is small. The saloon is neatly decorated. The form of the house is elliptical. It contains three tiers of boxes, and is ornamented in a kind of florid Gothic style. The scenery is the best in Paris. Melodramas intermingled with ballets, vaudevilles, and dancing, are performed here.

The principal performers are MM. Frénoy, Gauthier, Paul, Menier, Firmin, and Frederic; and Mesd. Levesque, Eléonore, Olivier, and Halignier.

Prices of admission.

	fr. s.		fr. s.
Stage-boxes.....	3 12	Pit and Amphitheatre	1 5
First boxes	2 8	Amphitheatre and Se-	
Gallery	2 0	cond boxes	0 18
Second boxes and		Third boxes	0 12
Pourtour	1 16		

The doors open at five, and the performance begins at half-past five. The number of places is one thousand two hundred and thirty.

Théâtre de la Gaieté,

Boulevard du Temple.

This theatre, which was erected in 1808, under the direction of M. Peyre, has no external decoration. It contains three tiers of boxes, exclusive of the *baignoires*. The architecture is painted in imitation of yellow marble and the ornaments are grey. The decoration has an agreeable effect. The performances here are of the same class as at the Théâtre de l'Ambigu Comique. Both these theatres, being situated between the faubourgs and that part of the capital which is inhabited by the working classes, are generally well attended.

Admission:—Stage boxes and latticed boxes (front) 3 fr. 12 sous; First, second, and ground boxes (front) 2 fr. 8 sous; Orchestra and first gallery, 1 fr. 16 sous; Second gallery (front) 1 fr. 10 sous; Pit, 1 fr. 5 sous; Second gallery (sides) 18 sous; Third amphitheatre, 12 s.

The doors open at five, and the performance begins at half-past five. The number of places is 1254.

*Théâtre des Nouveautés,
Place de la Bourse.*

This theatre was opened on the 2d of March, 1827. It presents a narrow front, ornamented with columns of the Ionic and Corinthian orders, pilasters, masks, urns, and niches in which statues are placed. The interior is of a circular form; it contains four tiers of boxes, the first of which is embellished with ornaments in relief of white and gold upon a grey ground. The three other tiers display gaudy orange-coloured and red draperies. The ceiling represents the sky at night, seen through a kind of gilt trellis-work interlaced with flowering shrubs. The lustre is rich; and the whole house is lighted by gas, and warmed by steam. A curtain formed of wire tissue separates the stage from the house in case of fire. Above the vestibule is a saloon adorned with Corinthian columns, a handsome lustre, etc., and over this is a spacious Café. The pieces performed here are similar to those at the Théâtre du Vaudeville.

Admission:—Stage-boxes. 6 fr.; *Stalles*, 5 fr.; Boxes of the gallery, first tier of boxes, and latticed boxes, 4 fr. 10 sous; Orchestra and first gallery, 4 fr. second tier of boxes, 3 fr. Gallery of the third tier, 2 fr. 10 sous; Pit 2 fr.; Amphitheatre 30 sous.

*Cirque Olympique,
Boulevard du Temple.*

In this theatre Messrs. Franconi exhibit equestrian exercises and grand pantomimes, and even melodramas, in which horses cut a figure. It was opened on the 31st of March, 1827, having been built in less than a year, the former cirque having been destroyed by fire in the night of March 15th, 1826. The building is in the form of a parallelogram, and is detached by two wide passages closed by iron gates. The roof is of cast iron, and the stage, as well as all the entrances leading to it, can be completely separated from the house by means of a cur-

tain and doors of iron. The front is plain, the only ornaments being two restive horses with their grooms at the summit of the edifice. The interior presents the form of an antique circus, surmounted by a tent supported by gilt lances, the lower extremities of which terminate in clusters of armour. It contains three galleries, and three tiers of boxes; the front of the first tier is embellished with an imitation of bas-reliefs, representing the Olympic games. A circus or sandy area, in which the equestrian exercises take place, and which serves to augment the pomp of military spectacles, by receiving the troops that cannot be drawn up on the stage, occupies that part of the house, which in other theatres forms the pit. The curtain is plain, the scenery excellent, and the lustre, which has 120 burners, is the finest in Paris. The feats of horsemanship performed here are unrivalled, and Franconi's stud is celebrated throughout Europe. The stranger should certainly not quit the French capital without spending an evening at the Cirque Olympique, which is uniformly well attended.

Admittance:—First stage boxes, *Stalles* and latticed boxes, 4 fr.; Second Stage boxes and first side boxes, 3 fr. 10 sous; Balcony, second tier of boxes, and third stage boxes, 3 fr.; First gallery, 2 fr. 10 sous; Second gallery, 36 sous; Pit, first amphitheatre, and third gallery, 25 sous; fourth gallery, 12 sous.

Théâtre de M. Comte,

Rue Neuve Ventadour and Passage Choiseul.

This small theatre is one of the prettiest in Paris. The front is neat, and the interior in good taste. An evening should be spent here to witness the performance of Vaudevilles, etc., in which children are the actors. To these are occasionally added tricks with cards, etc., and ventriloquism. The performance begins at 6. Admittance, 12 s., 1 fr., 30 s., 2 fr., 3 fr., and 5 fr.

Théâtre du Mont Parnasse,

Without the Barrière du Maine.

At this small theatre, in the midst of wines-hops, are performed Vaudevilles, comedies, and even tragedies, every evening, at 6 o'clock, except Sundays, when there are two representations; one at half past 4 o'clock, and another at seven. Admittance, 6 sous to 1 fr. 4 sous.

*Théâtre Montmartre,**Without the Barrière des Martyrs.*

This small neat theatre is under the direction of the same manager as the foregoing, and the performances are of the same class.

*Théâtre du Roule, or de Ranelagh,**Without the Barrière du Roule.*

This is a small theatre under the same management and organized upon the same plan as the two preceding. At Ranelagh there is a second theatre which is not open to the public, but where *amateurs* and pupils perform before select society.

*Spectacle Forain du Luxembourg,**Rue de Fleurus, near the garden of the Luxembourg.*

Comic pieces, pantomimes, and rope dancing, compose the amusements of this small theatre. On Sundays and Mondays there are two performances. Admittance, from 6 to 15 sous.

*Spectacle des Acrobates,**Boulevard du Temple.*

The name of this amusement is derived from the Greek, and signifies to walk on the point of one's toes. Mad. Saqui, well known in London, dances on the tight rope here, which, with the other performances, serves to gratify the visitors. In the summer season, the troop occasionally makes a tour in the provinces, or in foreign countries. Admission, from 4 sous to 1 fr. 10 sous.

*Théâtre des Funambules,**Boulevard du Temple.*

From the Latin *funis*, a rope, and *ambulo*, to walk. Here pantomimes, resembling Italian performances in England, but very inferior, are to be seen, as well as rope dancing. Admission, from 4 to 15 sous.

*Théâtre du Petit Lazari,**Boulevard du Temple.*

A species of puppet-show, suited to amuse the lower ranks and children. It consists of mock parade, and gorgeous imitations.

PUBLIC GARDENS.

In some of the public gardens of Paris there are artificial mountains, bearing various names, as *Montagnes Françaises*, *Montagnes de Tivoli*, *Montagnes Suisses*, etc., down which cars descend with astonishing velocity. In 1817, a company established a diversion outside the *barrière du Roule*, which they called *les Montagnes Russes*. A car capable of containing two persons is placed on the summit of a very steep inclined plane, down which it descends in grooves. This diversion is common in Russia during the winter, when the inclined plane is covered with ice. The first speculators in this novel amusement made immense fortunes. Hundreds were seen waiting for their turn to descend, and several thousand francs were daily received; but others who have since formed

similar establishments have not been equally successful, and the artificial mountains are now combined with the other amusements of the public gardens.

Jardin de Tivoli,

No. 80, rue de Clichy.

This garden, which is the most celebrated in Paris, is situated at the summit of the rising grounds commanding the Chaussée d'Antin. It is of considerable extent, and has recently been devoted to public amusements. During the summer months, there are *fêtes champêtres*, consisting of balls, concerts, conjuring, different experiments, aerostatic ascensions, fire-works, and illuminations. It is much more lively than Vauxhall. The charge is from 3 fr. to 5 fr. according to the splendour of the *fête*. Strangers may walk in this garden daily, on paying one franc. Refreshments of every description may be procured.

Jardin Beaujon,

Near the Barrière de l'Etoile.

This garden originally belonged to the rich financier whose name it bears, but it afterwards was opened to the public for amusements, as at Tivoli. The mountains termed *Montagnes Françaises* were an improvement upon the original plan. The car not only descended a very long inclined plane, but afterwards ascended to the spot from whence it set out by means of machinery set in motion by horses. Some serious accidents having occurred, the police suppressed the cars; but as every precaution was

subsequently taken to ensure safety, they were allowed to travel with as great rapidity as ever.

In 1824, this garden, which was bought some years ago for 200,000 fr. was sold for 800,000 fr. for building ground; and in 1825 was closed for ever to the public.

Jardin Marbœuf,

Champs Elysées.

This garden is closed, having been sold for building-ground; and the *Café* now serves as a chapel for members of the English established church.

Jardin Belleville,

Barrière des Trois Couronnes.

This garden is on the plan of Tivoli, and the amusements are the same. Here the visitor will find mountains down which he may descend in a car with amazing velocity. Admittance 1 fr. to 3fr.

Jardin Montplaisir,

No. 4, Barrière de Menilmontant.

The visitor is admitted here *gratis*, his only expense being for refreshments, dancing, and such amusements as in all public gardens are paid for separately.

Élysée Montmartre,

Between the barrière Rochechouart and the barrière des Martyrs.

This is a garden upon the same plan as the preceding.

*Wauxhall d'Été,**Boulevard St. Martin.*

This gay spot is open on Sundays and Mondays. *Fêtes champêtres* and balls are given during the summer, and in winter there is a rotunda for dancing. On Thursdays, during the winter, there are concerts and *assauts d'armes*. This place is much frequented by milliners, mantua-makers, clerks, and cyprians. The charge is 1 fr. for a gentleman and 10 sous for a lady.

*Jardin des Marronniers,**Faubourg du Temple.*

This garden has been entirely destroyed, and houses erected upon its site.

*Jardin Turc,**Boulevard du Temple.*

This garden is much frequented, and certainly should not escape the attention of the tourist. No idea can be formed of the rich and costly style in which it is decorated. In 1824, the garden and the *café* attached to it were embellished at an expense of 200,000 fr. All the architecture, painting, and ornaments are in the Turkish style. In the garden, which is called *le Tivoli du Marais*, are borders and a terrace where refreshments are brought to the visitor, who, though perfectly retired, has a view of the Boulevards.

*La Chaumière,**No. 26, Boulevard du Mont Parnasse.*

This garden is situated on the southern boulevards, and is a truly pleasant spot. Independently of rope-dancing, tumbling and conjuring, there is an excellent *restaurant*, a *café*, etc. and the price of refreshments is moderate. Here are the *Montagnes Suisses*. There is less confusion and bustle here than in some similar establishments, in consequence of a charge, upon entering, of 10 sous, for which the visitor receives refreshments, or partakes of the amusements.

EXHIBITIONS AND AMUSEMENTS.

*Ombres Chinoises de Séraphin,**No. 121, Palais Royal.*

This is a sort of phantasmagoria and puppet-show, which will not produce regret at having engaged a visitor's idle hour. There are two representations on Sundays, and one on other evenings at seven, to the great delight of maids and children, who attend in crowds. Admittance 6 to 15 sous.

*Diorama,**Boulevard St. Martin.*

This is one of the prettiest exhibitions in Paris. It consists of two paintings so disposed as to present the most complete illusion. The happiest representations are the interior of churches, particularly if without figures, or if they are placed in the back-ground. The two views are presented

alternately for a quarter of an hour, and the room in which the company are seated turns upon a pivot, from one view to the other. The paintings are changed from time to time, and go to London after having been exhibited at Paris. Admittance, 2 fr. 30c.

Georama,

No. 30, rue de la Paix, corner of Boulevard des Capucines.

This exhibition consists of an immense transparent globe, from the interior of which the visitor surveys around him all the places of the known world. Being admirably adapted for the study of Geography, lectures are delivered at fixed hours. Admittance, 2 francs.

Cosmorama,

No. 231, Galerie vitrée, Palais Roya'.

This exhibition presents in a dark room, eight or ten views of the most remarkable edifices in the world. The views are varied every month. Open from five to eleven. Admittance 30 sous. Children half price.

Panoramas.

In the *Passage des Panoramas* three are exhibited. They are from the pencil of Prevost, who has acquired a high reputation in this style of painting. Admittance 2 fr. 30c.

A building for a Panorama is erecting in the rue St Fiacre.

Componium.

This is a musical instrument which was built in Holland. It is played by machinery, combines all

56.

the instruments of a full band, and has the remarkable power of *improvisation* in the variations. It has no fixed place for exhibition, but is worthy of the visitor's attention wherever he may happen to find it.

Salon des Figures (Wax-Works),

Boulevard du Temple.

Those who admire such exhibitions may be amply gratified here.

Exhibition of Paintings,

No. 7, rue du Coq St. Honoré.

Here are to be seen gratis, every day, from eleven till four, valuable paintings, and other curiosities, which are for sale, and well deserve inspection. Towards the approach of New-year's-day, these rooms are much frequented, and display an extensive assortment of articles of every description suited for New-year's gifts.

Collection of Paintings,

No. 17, rue de Bourbon.

This is a private collection of paintings of the twelfth, thirteenth, fourteenth, and fifteenth centuries, which are offered for sale for the sum of 35,000 fr. The proprietor shows them readily to strangers.

Galerie Constantin,

No. 52, rue St. Lazare.

Here is exhibited for sale a collection of ancient and modern pictures and designs.

*Musée Européen,**No. 108, rue du Temple.*

This is a public exhibition of pictures, objects of art, and curiosities, which are offered for sale every day except Friday. The house which it occupies was formerly the residence of the Chancellor de l'Hôpital, but presents nothing remarkable in architecture except two figures supporting an escutcheon over the entrance.

*Bazar,**Boulevard des Italiens.*

This is a spacious room surrounded with galleries, where tradesmen hire places by the week to expose their goods for sale. Strangers should visit the Bazar.

*Café de la Paix, Café des Cinq Sultanes, and Café des Aveugles,**See pages 176 and 177.**Le Prado,**Place du Palais de Justice.*

Upon the site of the ancient church of St. Barthélemi, a theatre was erected, which was suppressed with several others in 1807. The building has since been converted into an elegant room for balls and various other amusements. It has three entrances. Admittance, gentlemen 1 fr. 10 sous; ladies 10 sous.

Idalie,

Passage de l'Opera, Boulevard des Italiens.

This is a subterranean gallery one hundred and fifty feet in length by fifty in breadth. It is used as a ball room, and contains two small stages, one for a conjuror, and the other for a *grimacier*. It is open on Sundays and Thursdays. Admittance 2 francs.

Guinguettes.

Guinguettes are the houses or gardens of *traiteurs*, in the environs of Paris. Formerly they were frequented by workmen and labourers alone; but tradesmen and clerks now resort to them in great numbers, particularly on Sundays. These establishments were originally very mean, and refreshment was obtained at a trifling expense; but since they have been patronised by the middling classes, there are some which afford every kind of luxury.

The most celebrated are the Jardin de la Gaieté, barrier du Maine; the Salon Denoyez, barrier de la Courtille; the Maison Morel, barrier de Menilmontant; the Hermitage, upon the hill of Montmartre; the Ile d'Amour, at Romainville; Fanchon la Vielleuse, or la Chaumière, boulevard du Mont Parnasse; Le Salon de Varlet and the Salon du Feu Éternel de la Vestale, boulevard de l'Hôpital. At Belleville and Montrouge most of the houses are *guinguettes*.

When a *guinguette* adds an orchestra and a ball-room to its other attractions, it is called a *bas-tringue*. The houses which sell only wine and

liquors are denominated *guinches*. The stranger will probably look in at some of these places, for there he will form the most correct idea of the real character and manners of the lower classes in France.

Balls.

Balls are a favourite amusement in Paris, particularly in the winter. There is no quarter of the capital in which ball-rooms adapted to all classes of society are not to be found. In summer, the balls are held in the public gardens, and in saloons erected in the Champs Elysées and the suburbs. The principal rooms for the winter balls are, le Redoute, 45, rue de Grenelle St. Honoré; le Salle du Retiro, 30, rue du faubourg St. Honoré; le Prado, near the Palais de Justice; l'Idalie, passage de l'Opera, boulevard des Italiens; Wauxhall d'Eté, boulevard St. Martin; Salle du Musée, 24, rue Dauphine; and Salon du Mars, 75, rue du Bac. There is an innumerable variety of ball-rooms of a lower description. During the summer months there are very respectable balls at Ranelagh, Sceaux, St. Cloud, St. Mandé, and Montmorency, which are much frequented by the Parisians and strangers.

Masked Balls.

See page 672.

Concerts.

These are frequent in all seasons, but particularly in winter. They generally take place at the

Italian Opera-house, or the Intendance des Théâtres Royaux. In the winter and the spring several distinguished artists give musical mornings and evenings by subscription.

Reviews.

From the military character of the French, reviews are always attended by a great concourse of spectators. The grand reviews and military evolutions take place in the *Champ de Mars*, or the *Plaine de Grenelle*. In the court of the Tuileries the troops who mount guard at the palace exercise every day, at noon in winter, and at nine o'clock in summer. They are then inspected by a marshal of France, and frequently by a prince of the Royal Family. The troops in garrison at Paris are inspected quarterly in the Champs Elysées.

Horse Races.

See page 271.

Skaiting.

The places most frequented for this exercise are the basin de la Villette, the octagonal basin in the garden of the Tuileries, the Gare de la Bastille, and the Gare, faubourg St. Jacques.

Public Fêtes.

The public fêtes are held in the Champs Elysées. On St. Charles's Day (Nov. 4th) a fête is regularly given to the population of Paris; besides which

others take place in the event of any extraordinary occurrence in the course of the year; as in 1821, on account of the baptism of the Duke of Bordeaux, and in 1823, upon the return of the Duke of Angouleme, after the Spanish campaign. In the different areas are rope-dancers, jugglers, buffoons, orchestras for dancers, *mâts de Cocagne*, and stages for dramatic representations. Provisions and wine are likewise distributed, and in the evening the avenues and walks are illuminated, as well as the garden of the Tuileries. Although upon these occasions the multitude brought together is immense but few quarrels ensue, and in general the greatest order and good humour prevail.

THE CARNIVAL.

Until the reign of Louis XV the Carnival commenced on the day after Twelfth Night, or the 7th of January, and continued till Ash Wednesday; during which period numerous balls and entertainments were given, and many marriages celebrated. It is now held on the fifteen days preceding Ash Wednesday; but the principal days are the *Dimanche*, the *Lundi*, and the *Mardi Gras*, and the Thursday of Mid-Lent. A number of persons, in disguise, masked and exhibiting every species of folly, parade the streets. The Carnival was prohibited in 1790, and no more celebrated till the period when Bonaparte was appointed first consul. Its restoration was a cause of great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed upon this annual festival; but it has

now lost its charms, and the masks are few and unmeaning. The places of general resort are the boulevards on the north bank of the Seine, and the rue St. Honoré. After parading the streets, the masks repair to the balls in the capital, or the *guinguettes* of the environs, for the night.

MASKED BALLS. These balls, which at the time of the Carnival take precedence of every other kind of amusement in Paris, were introduced under the regency of the Duke of Orleans. The Chevalier de Bouillon conceived the project of converting the Opera-House into a ball-room, and a Carmelite Friar, named Father Sebastian, invented the means of elevating the floor of the pit to a level with the stage, and lowering it at pleasure. The first ball was given on the 2d of January, 1716. They now commence about the end of January and continue on fixed days throughout the carnival. The most select company is found at the Opera-House, where the balls begin at midnight, and are kept up till day-break. Besides masks, fancy dresses are common, and gentlemen have the privilege of going unmasked. The charge is six francs. Refreshments and supper may be had. At the Odeon the middling classes of society assemble. The charge is 3 francs, and dancing commences at eleven o'clock.

Masked Balls are likewise given at the Théâtre de la Porte St. Martin, Franconi's Circus, and various other places.

THE BOEUF GRAS. For ages there has been celebrated at Paris, upon the last days of the Carnival, the procession of the Bœuf Gras, when an ox, which has obtained the government prize, pre-

ceded by music, and accompanied by a numerous train of butchers fantastically dressed, is led through the streets of the capital. The ox is covered with tapestry, and his head adorned with laurel. Formerly the ox bore on his back a child, called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a gilt sceptre and in the other a sword. The child now follows the *Bœuf Gras* in an ornamented triumphal car, but without the sceptre and sword. This innovation upon the ancient custom first took place in 1822.

Combat des Animaux,

Barrière du Combat.

This exhibition, which is only held on Sundays and festivals, is consecrated to the genius of vulgarity, whose disciples preside at the ceremonies, in the shape of butchers, carmen, etc. There is not the least resemblance between this amusement and the bull-baitings of Spain. The exhibition consists of an enclosure, round which there is a gallery, and under it dens of ferocious beasts, together with a kennel of dogs, who are always ready for battle. Wolves, bulls, and bears, the latter with their teeth filed down, encounter trained dogs; but the latter seldom kill their opponents, as amusement, not destruction, instigate the combats. The bulls have their horns sawn off. There are also fire-works exhibited, in which is to be seen a bull-dog raised fifty feet by a rope, which he holds between his teeth, regardless of the flames which surround him. The spectacle commences at four o'clock. Admittance from 12 to 30 sous.

Jeux de Paume (Tennis Courts).

There are several buildings appropriated to these exercises, as they are favourite resorts of the Parisians. Among them the principal are those of the rue Mazarine, which is that of the Princes; and those of the rue de Grenelle St. Honoré, the rue des Ecoiffes, the rue Beaurepaire and the Place St. Michel.

Académies d'Armes (Fencing-Schools).

A distinguished professor of this manly art is M. Coulon, No. 355, rue St. Honoré. M. Lebrun, No. 72, rue Mazarine, is also celebrated.

Gaming-Houses,

See pages 178,^d 292, and 303.

Lotteries.

In the fifteenth century there were lotteries at Paris under the name of *blanques* or *tontines*, from their having been established by an Italian named Tonti. Louis XIV frequently exercised his munificence by means of lotteries composed of valuable prizes, which fell to his favourites without any stake, as chance might determine. Under Louis XV, when money was wanted by convents or churches, the government authorised them to raise it by means of lotteries. Louis XVI suppressed all lotteries except that of the Hospice des Enfants Trouvés, that of the Hôpital de la Pitié, and the Loterie Royale de France. On the 16th of November, 1794, lotteries were abolished by the Na-

tional Convention as *immoral establishments*. The lottery of France, or of Paris, was re-established on the 30th of September, 1797, by the Directorial Government; and Bonaparte created five others, viz. Strasbourg, Lyons, Lille, Brussels,* and Bordeaux, which are drawn three times a month. Each lottery contains ninety numbers, of which five nominally, but only four in reality, are entitled to prizes. The system is this: an *extrait*, which is so called when only one of the numbers chosen comes up a prize, is entitled to fifteen times the amount staked. If two numbers come up, that is, an *ambe*, two hundred and seventy times what is staked. If three be prizes the gain is five thousand five hundred times what is placed in the compartment appropriated to the *terne*. And if four numbers be prizes, the gain is seventy-five thousand times the sum placed on the *quaterne*. Notwithstanding this inviting prospect of becoming rich, it cannot be concealed that in this kind of lottery, as in every other, the purchasers of tickets are the dupes of their credulity and avarice. The profit of the managers is immense, and this branch of the revenue yields to the state more than twelve millions of francs a year. There are in Paris several hundred offices where tickets are sold. The lottery of Paris is drawn by blindfolded children, at nine o'clock on the 5th, 15th, and 25th of each month, at the *Administration Générale des Loteries de France*, rue Neuve des Petits Champs. The

* Since the restoration of Brussels to the King of the Netherlands, there have been only four Lotteries, exclusive of that of Paris.

numbers drawn in the provincial lotteries are announced at Paris by telegraph.

Joutes sur l'Eau.

The watermen of the Seine formerly amused the people with rowing and sailing matches. To these were added combats, with lances, in boats, and dramatic representations upon the river, in which the mythological divinities cut a conspicuous figure. The aquatic sports are now very diversified, and take place for the most part at village fêtes in the environs of Paris.

Mât de Cocagne.

This exercise, first introduced at Paris in the year 1425, now forms part of the amusements at most of the public fêtes given at Paris, as well as at the fairs and wakes of the provincial towns and villages. It consists of a mast, sixty feet in height, smeared with grease, at the top of which are several prizes, such as a gold watch, a silver watch, a silver fork and spoon, a silver cup, etc., which fall to the lot of those who, in turn, succeed in reaching them.

CHAPTER XIX.

PROMENADES, BOULEVARDS, AND BARRIERS.

PROMENADES.

Champs Elysées.

This tract of ground, which is now laid out in agreeable walks, was formerly covered with small irregular and detached houses, situated in the midst of gardens, meadows, and arable land. In the year 1616, the queen mother, Marie de Medicis, having purchased part of the ground, had four rows of trees planted so as to form three roads, which were closed at the extremities by iron gates. This plantation being intended exclusively for that princess and her court, when she wished to take an airing in her carriage, it assumed the name of *Cours la Reine*, which it still retains. This drive extends along the bank of the Seine, from which it is separated by the high road leading to Versailles. On the other side it was divided by ditches from a plain, with which a communication was formed by a small stone bridge. In 1670, this plain, which extended to the village du Roule, was, by order of Colbert, planted with trees, forming several walks interspersed with grass plats. The new promenade was at first called *le Grand*

Cours, to distinguish it from the *Cours la Reine*; but a few years after it was named Champs Elysées. Madame de Pompadour, having become proprietor of the hotel now called Palais de l'Elysée Bourbon, complained to the marquis de Marigny, superintendent of the royal buildings, that the trees intercepted her view of the road; in consequence of which Colbert's plantation was cut down. Madame de Pompadour dying in 1764, the ground was replanted in the same year; several alleys, squares, and circles were formed, and *restaurants* and *cafés* erected. At the same time, in order to render the point of view from the palace of the Tuileries more extensive, the ascent near the barrier de l'Etoile was lowered and the road reduced to its present gentle slope.

The Champs Elysées are bounded on the north by the faubourg St. Honoré, on the south by the Cours la Reine, on the east by the place Louis XV, and on the west by Chaillot and the faubourg du Roule. Their length, from the place Louis XV to the circular area called the Etoile at the opposite extremity, is about nine hundred and fifty yards; their breadth at the eastern boundary is three hundred and seventy-three yards, and at the western seven hundred yards. They are divided by the Neuilly road, the axis of which is the same as that of the grand walk of the garden of the Tuileries. This road, planted with trees, which form double walks on each side, is prolonged in a straight line to the barrier, and from thence to the bridge of Neuilly. The entrance to Paris by the Champs Elysées is unequalled by any city in Europe. In 1725, the Cours la Reine was replanted.

At the entrance of the Champs Elysées from the place Louis XV are two beautiful groups in marble.*

In 1814, a Cossack camp was established in the Champs Elysées; and in 1815, the English encamped there.

During the winter of 1818, the walks of the Champs Elysées were improved, several trees were felled to procure openings, and some young trees planted, as a considerable number had been destroyed during the period of the camps. At this time an opening was made which affords a fine view of the Hôtel des Invalides from the high-road. A bridge is about to be constructed which will form a communication between the Champs Elysées and the Esplanade des Invalides.

From 1777 to 1780, the Champs Elysées was the most fashionable promenade in Paris, being the resort of the most beautiful and elegantly dressed ladies of the capital. A solitary avenue was called *Allée des Veuves*, in consequence of its being thronged in the afternoon by the carriages of rich widows, who sought at the same time to take the air and assuage their grief. At that period no widow ventured to appear in deep mourning in the public walks. At present, the *Allée des Veuves* is deserted; the Parisian widows support their bereavement with greater cheerfulness, and it is far from uncommon to see the crape and weepers of dowagers associated at the Opera, with plumes and diamonds. At No. 37, in the *Allée des Veuves* is an establishment under the title of *Incubation*

* See page 321.

Artificielle, where chickens are hatched by artificial heat, after the manner of the Egyptians. It is open daily to the public at 2 francs each.

A grand plan has been formed for constructing in the Champs Elysées, on the side towards the Seine, a new *quartier*, to be called *quartier de François I.* The works were begun in 1823, and are proceeding rapidly. A wide street planted with trees will extend in a straight line from the new bridge opposite the Hôtel des Invalides across the Champs Elysées. The houses are to be uniform, and forty-five feet in height. Into a *place*, called *Place de François I.*, four streets will open. In the centre will be a *chateau d'eau* and a fountain ornamented with the statue of Francis I. At the corner of the street opening into the *Cours la Reine* is a house in which have been used the ornaments of the front of a country seat which Francis I built at Morets, near Fontainebleau, for his sister Margaret. This country seat was bought by the government and the materials transported to Paris. One of the streets will be called *rue de Clement Marot*, after the secretary of Margaret; and another *rue de Bayard*.

The public fêtes given to the Parisians take place in the Champs Elysées.*

That part of the Champs Elysées to the right on entering from the place Louis XV, is more particularly devoted to the promenade. On the left are players at bowls, skittles, balls, etc. Nothing can present a more lively scene than the Champs Elysées, in the evening, during the summer season,

* See page 670.

particularly on Sundays. At the Etoile is the Salon de Mars, where the votaries of the dance are found in throngs ; and whilst on each side of the grand avenue the different amusements usual at fairs may be enjoyed, itinerant instrumental and vocal performers enliven the walks.

An annual promenade, denominated *Lonchamps*, which takes place in the Champs Elysées and the Bois de Boulogne on the Wednesday, Thursday, and Friday of Passion Week, originated in the following manner:—In the Bois de Boulogne, an abbey, called *Abbaye de Lonchamps*, was founded in 1261, by Isabella of France, sister of St. Louis. This abbey attracted little notice till towards the middle of the eighteenth century, when the melodious voices of some of the nuns excited the attention of amateurs. The church of the abbey became frequented, and on Wednesday, Thursday, and Friday of Passion Week, it was the resort of the fashionable circles. The attendants were dressed in the most splendid attire, and as the collections made were very considerable, and it was supposed they might be still augmented, the principal singers of the Opera-house were solicited to lend their aid in chaunting the lamentations and *tenebræ* of Passion Week. When the empire of fine voices had passed away, the church of Lonchamps was deserted, but the Parisians still flocked to the Bois de Boulogne, where the *haut ton* displayed their costly attire and splendid equipages. After the 18th Brumaire, the promenade of Lonchamps was resumed, notwithstanding the abbey had been destroyed. The number of equipages seen at Lonchamps is very considerable, but they are mean in

appearance when compared with those of the drive in Hyde-Park on a Sunday in summer. The carriages proceed at a foot pace up the road on one side, and down on the other; the centre is reserved for carriages and four, royal carriages, and those of the king's ministers, the great officers of state, foreign ambassadors and other high personages.

Champ de Mars,

See page 270.

Royal Gardens,

See pages 147, 188, and 586.

Public Gardens,

See page 660.

BOIS DE BOULOGNE.

This wood, at the distance of about two miles from Paris, bears the name of a village to which it is contiguous. Before the revolution it presented few trees that were not stunted and dying with age. The revolutionary axe rendered it still more naked and sterile; and the greater part of those it spared were felled to make palisades for the barriers of Paris at the approach of the allied armies in 1814. In July, 1815, after the capitulation of Paris, the British troops, under the command of the duke of Wellington, established their camp in the Bois de Boulogne. To construct huts they cut down many of the trees, and a kind of

town, formed of foliage, succeeded to luxuriant and verdant groves. Streets, named after places in England, extended along the roads where the Parisians had been accustomed to display their equipages. Upon the troops quitting this position, the wood necessarily presented a desolate appearance. It has since been replanted.

From time immemorial the Bois de Boulogne has been celebrated as the theatre of duelling; and it still is the rendezvous of those whom a sense of honour urges to this barbarous practice. Several thousand Parisians and foreigners have perished upon this spot, since the prejudice which induces men to kill each other coolly has been introduced into France.

The Bois de Boulogne may be called the Hyde-Park of Paris, where the most splendid equipages and finest horses of the capital are displayed. It is also celebrated for the annual procession or promenade de Lonchamps.* The soil of the Bois de Boulogne is what French geologists call *limon d'attérissement*, and the English *diluvium*; in this formation are found the bones of elephants, oxen, elks, and other mammalia. Botanists have always frequented the Bois de Boulogne. Tournefort often mentions it in his works, and the celebrated Jussieu conducts his pupils there every year.

THE BOULEVARDS.

Under the reign of Louis XIV Paris ceased to be a fortified city. By a decree of that monarch the

* See page 681.

walls and towers, which had fallen into decay, were pulled down, and the ditches filled up. When the demolition of the southern enclosure had been carried into effect, the king formed the resolution of opening a wide road round the capital, and planting it with trees. In 1670, the fortifications on the north were demolished, and the road, which took the name of *Boulevard* (bulwark), was planted from the rue St. Antoine to the rue St. Martin. In the following year the Porte St. Denis was demolished, and the triumphal arch, which bears the same name, was erected. The Boulevard was at the same time continued from the rue St. Martin to the rue St. Honoré. The northern boulevards being finished in 1704, the king issued a decree for similar works to be executed on the south; they, however, proceeded very slowly, and were not finished till 1761. Under the government of Napoleon, the Boulevard on the northern bank of the Seine was prolonged from the rue St. Antoine to the river.

The Boulevards, which, since the formation of a similar road without the barriers, have been distinguished by the name of *Boulevard Interieur*, form two grand divisions called the *Boulevard du Nord*, and the *Boulevard du Midi*. The former, called also the *Grand Boulevard*, is five thousand and sixty-seven yards in length, and is sub-divided into twelve parts, bearing the following names: The Boulevards Bourdon, St. Antoine, des Filles du Calvaire, du Temple, St. Martin, St. Denis, Bonne Nouvelle, Poissonnière, Montmartre, des Italiens, des Capucines, and de la Madeleine. The *Boulevard du Midi* is sixteen thousand one hundred

yards in length, and is divided into seven parts, as follows: The Boulevards de l'Hopital, des Gobelins, de la Glacière, St. Jacques, d'Enfer, du Mont Parnasse and des Invalides. These roads are planted with four rows of trees, forming a carriage-road with a double walk on each side. The *Boulevard Exterieur* was not finished till 1814. It is planted with trees and is divided into several parts bearing different denominations. The name of the street called *rue basse du Rempart*, below the boulevards on the north side, still indicates what it once was. On the boulevard at the corner of the rue Poissonnière is a stone bearing the arms of France with an inscription which shows the bounds of Paris under Louis XV. This stone escaped, as by miracle, at the time of the revolution. On the northern boulevards new objects constantly strike the eye of the stranger. They are skirted in some parts with elegant houses, shops, *restaurants* and *cafés*. The *Boulevard des Italiens* is the most fashionable part. Here in fine weather loungers of both sexes throw themselves carelessly on chairs, and thus pass a great part of the day. Nothing can exceed the gaiety of this spot till midnight. The chairs are hired for two sous each. The common people prefer the Boulevard du Temple, where puppet shows, pantomimes, rope-dancing, mountebanks, etc. are always ready to amuse them. On Sunday evenings, this spot resembles a fair. All the diversified amusements that can be devised assail the senses—musicians, flower-girls and tumblers, alternately succeed each other, and appear grateful for the few sous bestowed upon their indefatigable, and sometimes

wonderful exertions to amuse. The scenes of nearly all the northern boulevards are not less amusing in the evening. They are well lighted, and the thousands of persons going to or from the theatres, coming from dinners, or lounging about for diversion, keep up the bustle and animation till all-subduing sleep bids the busy world retire.

The new Boulevards to the south offer a striking contrast to this lively picture. On their sides, at considerable distances, are some elegant houses and gardens à l'Anglaise, but no crowds, no dust, no noise; the air is pure and salubrious, and those who like a solitary shady walk will here be gratified. They are said to be much frequented by lovers and poets.

The exterior boulevards form in some parts a pleasant ride, but in general are monotonous and dull

Bois de Vincennes,

See Vincennes, Environs of Paris.

Pré St. Gervais,

See Environs of Paris.

Pépinière du Luxembourg.

This beautiful nursery ground, on the enclosure of the ancient convent *des Chartreux*, contains, in a high state of cultivation, rare plants and every species of fruit trees found in France, or which it is sought to naturalize. In spring the director delivers lectures on horticultural subjects, the

pruning of trees, etc. The fountain and greenhouse in the midst of the ground are remains of the convent.

Pépinière du Roi,

No. 20, faubourg du Roule.

This is a dépôt for all kinds of foreign and ornamental plants and shrubs, which are in high perfection, and are principally intended for the royal gardens. It may be visited upon applying to M. Bonnet, the gardener.

Tripet's Flower Garden,

No. 29, rue de Clichy.

Amateurs of flowers repair here to admire the tulips, jonquils, carnations, etc. The seed shop connected with the garden is at No. 13, Boulevard des Capucines.

Parc de Mouceaux,

No. 4, rue de Chartres, faubourg du Roule.

In this park, planted in the English style, an edifice was built in 1778, under the direction of M. Carmontel, for the late duke of Orleans, then duke de Chartres. It is ornamented with Gothic grottoes, Greek ruins, superb peristyles, etc. The National Convention decreed that Mouceaux should not be sold, but preserved for various establishments of public utility. Bonaparte, at his accession to the throne, presented it to the Arch-Chancellor Cambacères; but the latter, finding that to keep it up an immense expense was ac-

casioned, restored it to the donor four or five years afterwards. Napoleon then annexed Mouceaux to his private domains, and upon his fall, in 1814, the king restored it to the present duke of Orleans. A ramification of the canal de l'Ourcq has been opened in the park to convey water to the abattoir du Roule. This spot is worthy of the traveller's visit, and tickets of admission may be obtained upon applying to *Monsieur le Chevalier de Broval*, at the Palais Royal.

THE BARRIERS.

Paris (Lutetia), when under the Roman domination, consisted merely of the island now called *île de la cité*, which at that period was much smaller than at present, and in the time of Julian does not appear to have been surrounded with walls. There is presumptive evidence, however, that it was enclosed towards the end of its subjection to the Roman sway, as walls round it certainly existed in the earliest reigns of the Franks.

Louis VI being incessantly exposed to the attacks of the lords his vassals, determined to defend the faubourgs on the north and south of the *cité* by the erection of walls. The enclosure on the right bank of the Seine began near the church of St. Germain l'Auxerrois, and terminated opposite the Place de Grève. This enclosure was afterwards prolonged eastward to the rue Geoffroi l'Asnier. On the left bank, the enclosure began near the Marché de la Volaille, and terminated near the rue de Bièvre.

In 1190, Philip Augustus, previous to his departure on a crusade to the Holy Land, commanded the householders of Paris to surround the city with a substantial wall, having turrets and gates, which was commenced in the same year. The enclosure on the northern bank set out from a tower near the spot now occupied by the Pont des Arts, and terminated beyond that where the Pont Marie now stands. The wall on the southern bank was begun about the year 1208. It set out from the spot which the eastern pavilion of the Institute now occupies, and terminated opposite to the Isle St. Louis.

About a month after the battle of Poitiers, which took place on the 18th of October, 1356, Etienne Marcel, *prevot des marchands*, gave orders for the walls of Paris to be augmented and repaired. The plan of the southern side remained the same as before, but the fortifications were thoroughly repaired, and ditches dug round them. On the northern bank the enclosure was considerably enlarged. Under Charles V and Charles VI the fortifications of Paris were repaired and strengthened, as was the case also during the reigns of Francis I, Henry II, Charles IX, and Louis XIII. Under Louis XIV the walls were pulled down and the boulevards formed.

The extensive introduction of contraband goods into the capital in the reign of Louis XVI, induced the farmers-general of the king's revenue to solicit permission to construct walls round Paris, considerably beyond the extent of any preceding enclosure. The king's consent was given by an ordinance of January 13th, 1783, and the works on

the southern side were begun in May following. Upon the completion of this enclosure the wall was commenced on the north, and extended round the villages of Chaillot and Roule. The prodigal minister Calonne charged M. Ledoux with the construction of elegant edifices for the collectors of the revenue at the barriers, in order that the entrances into Paris might impress strangers with an idea of its magnificence. Calonne was dismissed from the Cabinet in 1787, and in September of the same year the works were suspended by an order in council. The new minister M. de Brienne, archbishop of Toulouse, accompanied by several public functionaries, inspected the walls in November following. Under the first impulse of indignation he was disposed to have them demolished and the materials sold; but the works were too far advanced, and he therefore merely obtained an order in council prescribing various regulations, and appointing new surveyors and architects.

On the 1st of May, 1791, the entrance duties were abolished, in consequence of which the barriers became useless.

Under the Directory, about the year V, a small duty was levied, and the barriers were repaired. The product of this duty being given to the hospitals it took the name of *octroi de bienfaisance*. During Napoleon's reign the walls were finished, and the duty at the barriers considerably augmented. In 1817, the enclosure on the south was prolonged, in order to include the abattoir d'Ivry, the Hôpital de la Salpêtrière, and two hamlets.

The total extent of this enclosure is twenty-six

thousand seven hundred and seventy-eight yards, divided into fifty gates or barriers, bearing different names. At the eastern and western extremities of the barriers, boats, called *pataches*, are stationed upon the river to collect the duties upon the goods entering the capital by water.

We would recommend the traveller to make the tour of the barriers. Of those most entitled to notice we shall give a brief description. Hitherto the opening between many of the *bureaux d'octroi* at the barriers has been filled up with miserable wooden fences, but it has been determined to replace them by iron gates, and the project has in many instances been carried into execution.

The *barrière de Neuilly* is composed of two elegant pavilions and a handsome iron railing, beyond which rises the triumphal arch de l'Étoile.

The *barrière du Trône* or *de Vincennes*, consists of two spacious symmetrical pavilions, and two columns seventy feet in height.

The *barrière St. Martin* presents the form of a temple, and is upon the same axis as the basin de la Villette. This edifice has been transformed into barracks for gendarmes.

The *barrière de Fontainebleau* or *d'Italie* consists of two symmetrical buildings ornamented with a Doric entablature.

The *barrière de Bercy* is composed of two buildings resembling temples.

The *barrière de Reuilly* is a charming rotunda of brick, surrounded by a peristyle of twenty-four columns bearing arcades.

The *barrière de la Chopinette* presents, in a façade,

a semicircular portico surrounded by six Doric columns.

The *barrière du Combat* has a picturesque appearance.

The *barrière Blanche* is decorated with columns resting on consoles.

The *barrière de Chartres* is in the form of a circular temple, with a portico of sixteen columns.

The *barrière de Courcelles* resembles a chapel.

The *barrière de Passy* is richly decorated with sculpture; to the right and left of the building is an iron railing connected by pedestals, supporting colossal figures of Brittany and Normandy.

The *barrière de l'École Militaire* consists of two buildings which have no other opening than a porch in the form of a niche.

The *barrière d'Enfer* consists of two large pavilions.

The *barrière de Loursine* resembles a small Doric temple.

CHAPTER XX.

CATACOMBS AND CEMETERIES.

THE CATACOMBS.

The origin of the Catacombs does not ascend to the remote ages of antiquity. The cemetery des Innocens, in the centre of Paris, had existed several centuries previous to its enclosure, in 1186, by Philip Augustus. The common people of Paris regarded this burial place with so much veneration that some difficulty was found in its suppression, but the insalubrity occasioned by such an accumulation of human putrescence had long determined the government to close it as a place of interment. The Council of State in 1784 decreed that the cemetery should be cleared of its dead and converted into a market place,* after the canonical forms which were requisite in such cases had been observed. It fortunately happened that there was no difficulty in finding a proper receptacle for the remains thus disinterred. Under the southern part of Paris immense quarries had been worked from time immemorial. The Observatory, the Luxembourg, the Odeon, the Val de Grace, the church of St. Geneviève, the church of St.

* See *Marché des Innocens*, page 349.

Sulpice, the rues de la Harpe, de St. Jacques, de Tournon, de Vaugirard, and several other streets, were completely undermined. Some excavations having taken place, a special commission was appointed to direct such works as might be required. Engineers and workmen were immediately employed to examine the whole of the quarries, and prop the streets, roads, churches, palaces, and buildings of all kinds which were in danger of being engulfed. The thought of converting the quarries into Catacombs originated with M. Lenoir, lieutenant-general of the police; and the proposal for removing the dead from the cemetery des Innocens was the more easily entertained, because a receptacle so convenient and so unexceptionable in all respects, was ready to receive them. That part of the quarries under the plaine de Mont Souris was allotted for this purpose; a house, known by the name of *la Tombe Isoire*, or *Isouard* (from a famous robber, who once infested that neighbourhood), on the old road to Orleans, was purchased, with a piece of ground adjoining; and the first operations were to make an entrance into the quarries by a flight of seventy-seven steps, and to sink a well from the surface, down which the bones might be thrown. Meantime, the workmen below walled off that part of the quarries which was designed for the great charnel house, opened a communication between the upper and lower vaults, and built pillars to prop the roof. When all these necessary preliminaries had been completed, the ceremony of consecrating the intended Catacombs was performed with great solemnity on the 7th of April, 1786,

and on that same day the removal from the cemetery began. This work was always performed at night; the bones were brought in funeral cars, covered with a pall, and followed by priests, in their surplices, chaunting the service of the dead. When they reached the Catacombs the bones were shot down the well, and the rattling and echoing which they made in their fall, was as impressive a sound as ever was heard by human ears.

All the crosses, tombstones, and monuments, which were not reclaimed by the families of the dead to whom they belonged, were carefully removed and placed in the field belonging to the *Tombe Isoire*: some of them were very curious. Many leaden coffins were buried in this field; one of them contained the remains of Madame de Pompadour, who, at her own desire, had been interred at the foot of the *Croix des Innocens*. Thus far things had been conducted with the greatest decorum; but as the revolution proceeded, *la Tombe Isoire* was sold as a national domain, the leaden coffins were melted, and all the monuments destroyed. A *guinguette* was then opened upon the spot, which was afterwards converted into a *salle de danse*.

The cemeteries of St. Eustache and St. Étienne des Grès having been suppressed in 1787, the bones from them were removed to this general deposit by order of the government. The Catacombs served also as convenient receptacles for those who perished in popular commotions or massacres. The victims of the 28th and 29th of August, 1788; of the 28th of April, 1789; of the 10th of August, and the 2d and 3d of September, 1792,

were deposited there. To perpetuate the memory of those who fell at the latter period two marble tablets have been erected, and an annual service is performed at the place of their interment. Upon the suppression of the convents and various churches, the remains discovered in them were removed and deposited in this immense charnel house. The bones, when first brought to the Catacombs, were heaped up without any kind of order, except that those from each cemetery were kept separate. In 1810, a regular system of piling up the bones was commenced under the direction of M. Hericart de Thury. Openings were made to obtain air, channels were formed to carry off the water, steps were constructed from the lower to the upper excavation, pillars erected in good taste to support the dangerous parts of the roof, and the skulls and bones built up along the walls.

There are two entrances to the Catacombs, the one towards the west, near the *barrière d'Enfer*, by which visitors are admitted; and the other to the east, near the old road to Orleans, which is appropriated to the workmen and persons attached to the establishment. A third entrance, opening into *la Tombe Isoire*, was stopped at the period when that field was sold.

The staircase descending to the Catacombs consists of ninety steps. The stranger, carrying a wax taper, which he may purchase on the spot, or at the grocer's shop, No. 90, *rue d'Enfer*, is accompanied by a guide, who conducts him through this vast labyrinth, and is himself directed by a black line traced on the roof through the whole course which he is to pursue. After several wind-

ings, with galleries branching off in different directions, he arrives at the gallery *du Port Mahon*. A soldier, named Décure, who had accompanied Marshal Richelieu in the expedition against Minorca, being employed in these quarries, amused himself, in his leisure hours, in carving out of the stone a plan of Port Mahon, where he had been long a prisoner. He worked at it constantly from 1777 to 1782; and when it was finished, he formed a spacious vestibule adorned with a kind of mosaic of black flint. This ingenious man was afterwards crushed to death by a mass of stone which fell whilst he was occupied in constructing a staircase.

At a short distance from this spot is a curiosity, which probably will not be shown unless the traveller inquires for it. Some enormous fragments of stone are so nicely balanced on a base, hardly exceeding a point, that they rock with every blast, and seem to threaten the beholder; yet in this equilibrium they have remained for more than two centuries, and it would probably require a prodigious force to remove them.

About a hundred yards from the gallery *du Port Mahon*, we fall again into the road of the Catacombs. On the right side is a pillar formed of dry stones, entirely covered with incrustations of grey and yellow calcareous matter; and one hundred yards further on is the vestibule of the Catacombs. It is of an octagonal form. On the sides of the door are two stone benches, and two pillars of the Tuscan order. Over the door is the following inscription: *Has ultra metas requiescunt, beatum spem spectantes.*

The vestibule opens into a long gallery lined

with bones from the floor to the roof. The arm, leg, and thigh bones are in front, closely and regularly piled together, and their uniformity is relieved by three rows of skulls at equal distances. Behind these are thrown the smaller bones.

This gallery conducts to several rooms, resembling chapels, lined with bones variously arranged; and, in the centre, or in niches of the walls, are vases and altars, some of which are formed of bones, and others are ornamented with skulls of different sizes. Some altars are of an antique form, and composed of the solid rock.

These chapels contain numerous inscriptions; some of them merely indicating the cemetery from which each pile of bones was removed; others are extracted from the Scriptures or heathen poets; but very few are appropriate or display real feeling or good taste.

One chapel or crypt, which contains the remains of those who perished in the various popular insurrections during the early stages of the revolution, is called *Tombeau de la Révolution*.

Another, called *Tombeau des Victimes*, encloses the bodies of those who perished in the horrible massacres of the 2d and 3d of September.

In order to procure a freer circulation of air during the first works carried on in the Catacombs, a large earthen dish of live cinders was placed on a block of stone; for which was afterwards substituted a sepulchral lamp, in the form of an ancient cup, upon a pedestal. This is the first monument in the Catacombs. Near it is the large cruciform pillar, called *Pillar of the Memento*, on account of this inscription on three sides of it:

Memento quia pulvis es. Behind this is the pillar of the *Imitation*, so called because the inscriptions on it are taken from the book entitled, "The Imitation of Jesus Christ."

Among the ornaments is a fountain, in which four golden fish are imprisoned. They appear to have grown in this unnatural situation, but they have not spawned; three of them have retained their brilliant colour, but some spots have appeared upon the fourth. The spring which rises here was discovered by the workmen; the basin was made for their use, and a subterranean aqueduct carries off the waters. M. Hericart de Thury named it *la Source d'Oubli*, but it is now called *Fontaine de la Samaritaine*, from an inscription of the words of Christ to the Samaritan woman.

The album which is kept at the Catacombs is not a little characteristic of the French nation, it contains a great many effusions of sentiment, a few of devotional feeling, and numerous miserable witticisms and profligate bravadoes.

The calculations differ as to the number of bones collected in this vast charnel-house. It is, however, certain that it contains the remains of at least three millions of human beings.

A faint mouldering smell is perceived, but not to any unpleasant or dangerous degree.

Two cabinets have been formed in the Catacombs by M. Hericart de Thury. One is a mineralogical collection of specimens of all the strata of the quarries; the other is a pathological assemblage of diseased bones, scientifically arranged. There is likewise a table on which are exposed

the skulls most remarkable either for their formation or the marks of disease which they bear.

It is in contemplation to form a more characteristic entrance to the Catacombs than that which they at present possess. In April, 1814, the Russian troops formed a camp in the plain of Mont Souris. As soon as they learned that the Catacombs were established beneath it they respected the entrance, and were eager to visit the vast subterranean sepulchre. The emperor of Austria visited the Catacombs on the 16th of May, 1814. This was the first time they had ever been entered by a sovereign.

The Catacombs are certainly one of the most curious and interesting monuments of Paris. Having quitted them by a portal, on which is an inscription from Virgil, the stranger again follows a black line traced on the roof, which conducts him to another staircase; on ascending this he finds himself on the east of the road to Orleans, which he had crossed under ground, and more than half a mile from the spot at which he descended.

The Catacombs have been for some time closed to the public, on account of extensive repairs which are now far advanced. Admission cannot be obtained without an order from *Monsieur le Vicomte Hericart de Thury*, No. 7, rue Poultier, which should be applied for by letter. In making the tour of the Catacombs visitors are now attended by an ecclesiastic, in consequence of some persons having allowed themselves to act in a manner unbecoming the solemnity of the place.

CEMETERIES.

In the year 1790, the National Assembly passed a law expressly prohibiting interment within churches, and commanding all towns and villages to disuse their old burial places, and form new ones at a certain distance from their dwellings. During the revolutionary tyranny which soon after ensued, when it was proclaimed that death is an eternal sleep, men were buried without any ceremony, or memorial to mark the spot where they lay. But in the spring of 1800, a decree was issued by the prefect of the department of the Seine, which ordained three Cemeteries to be enclosed for the use of Paris, of a certain extent, and at a distance of one mile from the walls. In the centre of each a *Luctuaire*, or *Salle de Deuil*, was to be erected, destined to receive the funeral procession, and consecrated to the ceremony which might precede the act of interment. Six funeral temples were to be built in Paris, to serve as dépôts before the funeral. A mode of burial common to all was to be established. The *commune* of Paris was to defray the expense for the poor, but in all other cases it was to be reimbursed by means of a burial tax. Families might incur any additional expense that they pleased. Monuments also were allowed to be erected in the Cemeteries : of course, in such cases, a price was to be paid for the ground. The use of public coffins was forbidden ; that is of those coffins which only served for carrying the body to the grave ; for it appears that the dead were often, perhaps most frequently, interred without one. The costume of all the persons attached to

this department was regulated with as much precision as that of the Directory themselves. These regulations, in themselves good, were in great part disregarded.

In 1804, an imperial decree was issued, repeating the prohibition of interment in churches, or within the bounds of a town. High ground exposed to the north, was, by this decree, to be chosen for Cemeteries; and every corpse was to be interred in a separate grave, from a metre and a half to two metres deep, and the earth to be well trodden down. There was to be a certain distance between the graves, which were not to be re-opened till after five years. Another imperial decree, in 1811, consigned the whole funeral business of the metropolis to one undertaker-general,* arranged funerals into six classes, and appointed a *tarif*, whereby the expense of every separate article and assistant was determined; the sum total in any of the classes could not be exceeded, but might be diminished if the family of the deceased chose to strike out any thing from the list. The entire expense of the first class amounted to 4282 francs; of the second, to 1800; of the third, to 700; of the fourth, to 250; of the fifth, to 100; and of the sixth and last, to 16. This decree is still in force.

The Cemeteries of Paris are five in number, viz. the *Cimetière de Montmartre*, the *Cimetière du Père Lachaise*, that *de Vaugirard*, that *de St. Catherine*, and that *du Mont Parnasse*. They are laid out in a picturesque style; the monuments are generally in good taste, and many of the inscriptions are in-

* See *Entreprises des Pompes Funèbres*, page 52.

teresting. These burial grounds may be considered as public promenades; parties are made to visit them; and in their neighbourhood are established *guinguettes*, where refreshments may be obtained. On Sundays, in particular, they are the resort of the inhabitants of the capital. On All Souls' Day, which is set apart in the Romish church for the commemoration of the dead, whole families of the Parisians visit the graves of their relations. Women, in mourning apparel, repeat the prayers for the dead over the grave, and men are seen prostrate upon the ground.

Having thus given a general view of the origin of the Parisian Cemeteries, we shall now present a more particular description of them.

Cemetery of Montmartre.

This Cemetery is situated without the walls, on the north of Paris, between the barrier Blanche and the barrier Montmartre, and is approached by a fine avenue of trees. This spot was formerly a gypsum quarry; and the irregularity of the ground, resulting from that circumstance, gives it a picturesque and romantic appearance. It was the first established after the suppression of burial places in the city, and was originally named *Champ de Repos*. To the left, on entering, is a sandy elevation of the natural soil, declining towards the west, at the bottom of which are the common trenches, for such as have not the honour of a separate grave. The tombs in general are plain, and the inscriptions, for the most part, are ex-

pressive of the attachment and regret of kindred and friends. It is to be lamented that in consequence of a recent enlargement of the Cemetery many of the monuments have suffered greatly, and at the moment of writing this not fewer than one hundred of different kinds are heaped together in a corner.

Near the gate is a large monument erected by Madame Larmoyer to the memory of her husband. It is adorned with a bas-relief representing M. Larmoyer upon his death-bed. At the foot of the bed is a genius, holding in his right hand a crown, and in his left an inverted flambeau. At the head appears the widow surrounded by her three sons and her daughter. The expression of grief in the countenances of these figures is admirably executed. The widow and her daughter survived M. Larmoyer only a few months, and were buried in the same tomb.

A lofty altar tomb is consecrated to the memory of the wife of M. Legouvé, a member of the Institute and author of the poem entitled *Le mérite des Femmes*. It stands in the midst of shrubs and is surrounded by an iron railing. Near it is a stone bench, on which the poet used to sit and lament his wife, who died in 1809. Legouvé died in 1812.

On a marble slab, under the shade of a poplar and a cypress, is an epitaph to the memory of St. Lambert, author of the beautiful poem of the *Seasons*, who died in 1803. There is also a monument of the celebrated sculptor Pigalle.

The most singular epitaph to be found here is the following :—

J. B. VÉRY,

Decédé à Paris, le 21 janvier, 1809.

Bon frère, ami sincère.

Toute sa vie fut consacrée

Aux arts utiles.

If it be recollected that Messrs. Véry, brothers, have been, and are still, the most celebrated *restaurateurs* of the French capital, there are few who will dispute that M. J. B. Véry's life was usefully employed.

Cemetery of Père Lachaise.

This Cemetery is situated on the east of Paris and is approached by the barrier d'Aulnay. It is formed of ground which surrounded the house of the Jesuits, called *Maison de Mont Louis*, and was purchased by Père Lachaise, confessor of Louis XIV, upon his being appointed superior of that establishment in 1675. Upon the suppression of the order of the Jesuits, Mont Louis was sold by a decree, dated August 31, 1763, to pay the creditors of the community. It afterwards passed through several hands, and was at length purchased by the prefect of the department of the Seine, to be converted into a Cemetery. M. Brogniart was appointed to adapt this spot to its new destination; and in drawing his plan, that skilful architect preserved whatever could be rendered subservient to the use or embellishment of the new establishment. To render access easy to different points, winding paths were formed, a wide paved road was opened to the ancient mansion of Père Lachaise, and with the shrubs and fruit trees were mingled cypresses and weeping willows.

The Cemetery of Père Lachaise was consecrated in the beginning of 1804; and on the 21st of May, of the same year, the first corpse was buried there. Its extent, of nearly one hundred acres, is entirely surrounded by walls. The advantageous situation of this spot, upon the slope of a hill, surrounded by luxuriant valleys and rising grounds, and commanding an extensive view of a picturesque and glowing landscape, has occasioned it to be chosen by the most distinguished personages as the place of their interment; consequently no Parisian Cemetery can vie with that of Père Lachaise in the number and beauty of its monuments. Some of them, of grand dimensions and elegant architecture, are in the form of temples, sepulchral chapels, funereal vaults, pyramids and obelisks; others present cippi, columns, altars, urns, and tombs of diversified forms variously ornamented; many are surrounded by enclosures of wood or iron, within which are planted flowers and shrubs; and near them are benches, to which kindred and friends repair to give vent to feelings of affection and regret. A subterranean canal, which conveyed water to the Maison de Mont Louis, still exists, and furnishes a sufficient supply to keep the plants and herbage in perpetual verdure. Some families pay a regular sum to the gardener to cultivate the shrubs and flowers upon the graves of their deceased friends.

In this Cemetery there are three kinds of graves: 1. The *fosses communes*, four feet and a half deep, in which the poor are gratuitously buried in coffins placed close to each other without any intervening space, but not upon each other. These trenches are re-opened every five years, that term being

sufficient for the decomposition of bodies in this clayey soil. 2. The temporary graves, which, upon the payment of 50 francs, are held for ten years; but, at the expiration of that term, are revertible, notwithstanding that monuments may have been erected over them. 3. Perpetual graves, which are acquired by the purchase of the ground at 250 fr. per metre, and in which families may sink vaults and erect monuments at pleasure. The temporary graves may be made perpetual by purchase previous to the expiration of the ten years, and the 50 francs originally paid is then deducted from the purchase money.

The old barrier has been closed, and a new one opened immediately opposite to the entrance of the Cemetery. It consists of two plain but elegant pavilions united by an iron railing. The gate of the Cemetery is in the centre of a semi-circular recess. It is ornamented on each side with cippi and funereal ornaments. Over the gate is the following inscription:

SUO QUOD REDEMPTOR
MEUS VIVIT ET IN
VOMISSIMO DIE DE TERRA
SURRECTURUS SUM.—*Job. xiv.*

On the right side:

QUI CREDIT IN ME
ETIAM SI MORTUUS
FUERIT VIVET.—*Joan. xi.*

On the left:

SPES ILLORUM
IMMORTALITATE
PLENA EST.—*Sapient. iii. v.*

The gate leads into an open space, on the right of which are the dwellings of the keeper and the porter, and workshops for stone and marble masons; on the left are the *fosses communes*, and in front is the chapel. A small space beyond the porter's lodge is appropriated to the burial of Jews; and the rest of the extensive tract is devoted to the interment of persons of different classes, without distinction of rank or religion.

The chapel, which is plain and neat, receives light by a window in the centre of the roof. It is fifty-six feet in length by twenty-eight in breadth; and its elevation is about fifty-six feet. It is situated at the extremity of the two principal alleys leading from the gate, and is surmounted by a cross in white marble. From the level area in front of the chapel a most enchanting prospect is obtained. From several points of the Cemetery a landscape is presented unequalled by any in the environs of Paris.

The most picturesque and interesting monument is the tomb of Abelard and Heloisa, which is seen to the right on entering the Cemetery. It consists of a sepulchral chapel of Gothic architecture, formed out of the ruins of the celebrated abbey of the Paraclet, founded by Abelard, and of which Heloisa was the first abbess. Its form is a parallelogram, fourteen feet in length by eleven in breadth; and its height is twenty-four. A steeple, twelve feet in elevation, rises out of the roof, and four smaller steeples, exquisitely sculptured, terminate the angles. Fourteen columns, six feet in height, ornamented with diversified capitals, support ten arches, and the latter are surmounted by cornices

wrought in field flowers. The four pediments are decorated with bas-reliefs, roses, and medallions of Abelard and Heloisa. The principal one presents two busts, and a bas-relief divided into three parts: in the centre is Mount Calvary; on the left is Abelard in his monastic habit; and on the right is an angel holding in his arms the soul of Abelard. The opposite one is adorned with two roses, and a bas-relief representing Abelard's funeral. The two lateral pediments are ornamented with roses of beautiful workmanship. In this chapel is the tomb built for Abelard, by Peter the Venerable, at the priory of St. Marcel. He is represented in a recumbent posture, the head slightly inclined and the hands joined. By his side is the statue of Heloisa. The bas-reliefs round this sarcophagus represent the fathers of the church. At the foot and on one side of the tomb are inscriptions; and at the angles are four short inscriptions, relating to the origin of the monument, its removal, and its erection in the Musée des Monumens Français, from whence it was transported to the Cemetery of Père Lachaise. Near this tomb, in a plantation from which a road leads to the *Carré Massena*, are a great number of tombs, among which those most entitled to notice are: that of Gaspar Monge, ornamented with his bust and erected by his pupils; that of Madame Mallet, which is a plain elegant tomb surmounted by a fine group of the Virgin and the Infant Jesus, by Guersaut; that of Gen. d'Arbouville, who died in 1817; the entrance is supported by two pieces of cannon upon which his exploits are inscribed. In pursuing the great road we see the tombs of

Molière, Lafontaine, and Camille Jordan. In the centre is the tomb of Marshal Kellermann and his consort; it is ornamented with his medallion in white marble.

To the right, on ascending towards the chapel, is a column of greyish marble, ornamented by an urn, which is remarkable for the simplicity of the epitaph it bears: *Ici repose Marianne Diedericke, Comtesse de la Marke, de Dessau, en Prusse, décédée le 11 Juin, 1814, âgée de trente-quatre ans.— Qui l'a connue la pleure.*

Near this tomb, on a base of black marble, is a pedestal of white marble, on which is inscribed: *Marie Joseph Chenier, né à Constantinople en 1764, mort à Paris en 1811.*

To the left is a plain tomb of large dimensions, surrounded by palisades, which contains the ashes of the French Virgil, and bears no inscription but his name—JACQUES DELILLE. Near it is a column, surmounted by a funeral urn, and ornamented with a sphere. Below is inscribed: *Edme Mentelle, membre de l'Institut, décédé le 20 decembre, 1815, à l'âge de quatre-vingt-six ans.*

Further on is an altar tomb surmounted by the bust of Marie Antoinette Josephine Raucourt, who died on the 15th January, 1815. The opposition of the priests to the interment of this celebrated actress in consecrated ground was carried to such a pitch that it had well nigh created a popular tumult.

To the right of Delille's tomb is one of white marble; on the front of which is a lyre and this inscription: *André Ernest Modeste Grétry, né à Liège le 11 février, 1741, décédé le 24 septembre, 1813.*

A little above is the monument of Fourcroy; and near the wall is a temple formed of eight columns of white marble supporting a dome. In the centre is a tomb with an inscription to the memory of *Marlanno Louis Urquijo, Minister of Spain*. To the right is a Gothic chapel, the first large monument erected in the cemetery. It is after the designs of Brogniart, and serves as a place of sepulture to the family of Gressulhe. On leaving the hill, and going towards the south-west, we find, near the wall, the tomb of *Labédoyère*, the unfortunate officer, who, forgetting his duty to his king, was the first to join Bonaparte when he advanced to Grenoble, after having landed in France from the isle of Elba, in 1815.

Farther on to the left is a small grove, from the midst of which rises a large wooden cross, painted black, on which we read: *Ici repose Claude dit Pierre, inventeur de l'ingénieux spectacle mécanique et pittoresque, décédé le 26 septembre, 1814, âgé de soixante-quinze ans.*

On the most elevated point of the Cemetery, which commands a view of the eastern part of Paris, and the valley between it and Vincennes, is a small plot formerly called the *Belvedere*. There, under the shade of lime trees, planted in a square, is a tomb, in the form of a cottage, in which lies *Frédéric Mestezart*, a pastor of the church of Geneva. On beholding the tomb of a protestant minister, in the midst of the graves of catholics, and in ground once the property of one of the most cruel persecutors of protestantism, a French writer exclaims: "O the power of time, and of the revolutions which it brings in its train! a mi-

nister of Calvin reposes not far from that *Charenton*, where the reformed religion saw its temple demolished, and its preacher proscribed! He reposes in that ground where a bigotted jesuit loved to meditate on his plans of intolerance and persecution!"

Near this monument is the plain tomb of the celebrated *Madame Cottin*.

Farther on is a height called *Carré Massena*, which contains a great number of monuments of celebrated personages. That of Marshal Massena is a lofty pyramid, on one side of which is a bas-relief representing his portrait, with his name and the date of his death. To the right is the tomb of Marshal Lefebvre. It is a superb sarcophagus of white marble elevated upon a base; upon each side of the principal front are figures of Fame crowning the profile of the Marshal in relief. Below it we read:

SOLDAT, MARÉCHAL,
DUC DE DANTZICK,
PAIR DE FRANCE.

FLEURUS, AVANT-GARDE,
PASSAGE DU RHIN,
ALTENKIRKEN,
DANTZICK,
MONTMIRAIL.

On the opposite side are the Marshal's arms.

Beyond this monument, on the right, is that of the count Decrés, Minister of the Marine. It resembles that of Lefebvre, but it is of stone; the architecture is more rich, and it is of larger dimensions. The four angles of the sarcophagus are ornamented with figures of Fame which crown

the arms of the Count. On each side is a ship. Below the ship on the left is inscribed—*Combat du Guillaume Tell, devant Malte*. Below that on the right—*Combat du 12 Avril, 1782*.

On the left of Massena's tomb is that of Marshal Davoust, prince d'Eckmuhl, which is a plain tomb of an antique form, and with no inscription except: *Sepulture de la famille du prince d'Eckmuhl*. Near Massena's tomb, on the right, is a magnificent stone tomb of the family Boode. The architecture and ornaments are rich. It forms a lofty rotunda, with a pediment supported by four columns, in the midst of which is seen an elegant bronze door. In front of Massena's tomb, upon a slight eminence, is the sumptuous monument of the countess Demidoff, born baroness Stragonoff. This is one of the most beautiful and costly tombs in the Cemetery. It is a temple of white Italian marble. The attic is supported by ten columns, in the midst of which is seen a cushion bearing the arms and coronet of the countess.

Following the same road from south to north, is an elegant tomb to the memory of *Parmentier*, one of those men who consecrate their whole lives to the good of their country. Among other benefits, France is indebted to him in a great measure for the general cultivation of the potatoe.

At the eastern extremity of the Cemetery, nearly opposite the chapel, formerly stood a lofty square tomb surrounded by palisades, which bore the following inscription: *Ci gît le maréchal Ney, duc d'Elchingen, prince de la Moscowa, décédé le 7 décembre, 1815*. This unfortunate officer, who, upon Bonaparte's return from Elba, swerved from

his allegiance to the king, was condemned to death December 6, 1815, and shot at nine o'clock on the following morning. The monument was removed soon after its erection, in consequence of the numerous inscriptions written upon it with a pencil, which were renewed as soon as effaced. Towards the north is an elegant monument, with a niche containing the bust of Ravrio, celebrated for his works in bronze, and as the author of some fugitive poems. He bequeathed 3,000 fr. to be adjudged to the person who should first discover a remedy for the evils suffered by gilders from the use of quicksilver. Another tomb worthy of observation is that of young Lallemand, a law student, who was killed by a private of the royal guards, during a tumult in 1820, when the law upon elections was under discussion in the Chamber of Deputies. The tomb was erected at the expense of the students of the schools of Law, Medicine, and Commerce, who, upon the anniversary of his death made a point of repairing in a body to the spot where his remains were interred. Upon reaching the gate on the anniversary in 1823, they found gendarmes stationed there, who refused them admission.

Among the celebrated persons interred in this Cemetery, or whose memories are recorded by monuments, are General Komarsvecki; Lieutenant-General Champion; Madame Bondini, afterwards Madame Barilli, of the Italian Opera; William Thomas Sandifort, esq., major of the Bombay establishment; General Berckheim; Petit, professor of natural philosophy at the Polytechnic school; Lieutenant-General de Coigny; the Duke de Frias,

Spanish ambassador to the court of France, under the reigns of Charles IV, Joseph Bonaparte, and Ferdinand VII; the Abbé Sicard, director of the Deaf and Dumb Asylum; the Duke de Cambaceres; Sonnini, the friend and continuator of Buffon; Lieutenant-Colonel Richardson Howley, of the Madras artillery service; Patrick Keen, Esq., an Irish gentleman, who was assassinated, in the most unprovoked and cowardly manner, on the boulevard des Italiens, at Paris, in 1815; Van Spaendonck, painter of flowers at the Jardin des Plantes; Charles, a natural philosopher; Breguet, a celebrated clock and watchmaker; Count Volney; and Philip Astley, Esq., of the Amphitheatre, London. In short the number of interesting monuments and inscriptions is so great, that it is impossible to give more than a general idea of them; and certainly no tourist should leave Paris without having visited the Cemetery of Père Lachaise.

In 1814, when the forces of the allied powers approached Paris, formidable batteries were established in the Cemetery of Père Lachaise, because it commands the vast plain extending to Vincennes. The walls were pierced with loop-holes, which may still be seen. The pupils of the school of Alfort occupied this position on the 30th of March, and successfully resisted two attacks of Russian troops sent against them by General Barclay de Tolly. Upon a third attack, however, the Russians made themselves masters of the Cemetery; and their possession of the batteries hastened the capture of the village of Charonne. Paris having capitulated in the evening, the Russians

formed their camp in the Cemetery, and cut down many trees for fuel.

In 1815, when the combined forces of the allies surrounded Paris a second time, the administration of funerals commanded the interments in the Cemetery of Père Lachaise to be suspended, in order to prevent the exposure of the attendants and workmen to the enemies' balls, which were showered down in that direction. The ancient burial ground of St. Marguerite was re-opened, and all the persons who died during the fortnight previous to the king's return to Paris were there interred.

Cemetery de Vaugirard.

This Cemetery is situated beyond the western boulevards, at the entrance of the village of Vaugirard; but the gate by which it is entered is at No. 7, rue de Sèvres. It is the second cemetery that was opened, and consists of a small plain surrounded by walls. This being the burial place of the patients from the Hôtel Dieu, and of the inhabitants of the faubourg Saint Jacques, who are for the most part poor, it possesses few monuments. On a plain mural monument is an inscription to the memory of *Hypolite Clairon*; and near that celebrated actress lies the well known writer *Jean François de la Harpe*, author of *Cours de Littérature* and other works.

Cemetery de Sainte Catherine,

Rue des Francs Bourgeois, St. Marcel.

This Cemetery is situated within the walls of

Paris, contiguous to a burial ground named *Cimetière de Clamart*, which was suppressed in 1793. This quarter being occupied by the working and indigent classes, the Cemetery presents fewer monuments worthy of notice than any other of the capital. The most remarkable is an oblong tomb elevated upon three steps, surmounted by a helmet and other military emblems. On the front is the following inscription :

Ici reposent
 Les cendres de Charles Pichegru,
 Général-en-chef
 Des armées françaises.
 Né à Arbois, département du Jura,
 Le 14 février, 1760 ;
 Mort à Paris, le 5 avril, 1804.
 Elevé par la piété filiale.

Upon the right of the tomb is inscribed—*La première pierre a été posée le 31 Octobre, 1815, par Elisabeth Pichegru.*

Thus, in an obscure corner, under a tomb scarcely known, reposes the conqueror of Holland—he who first accustomed the French to those splendid victories which afterwards raised to so high a pitch their military glory. The circumstances of the death of Pichegru are too well known to need repeating here.

For some time interments have been discontinued in this Cemetery, which, although small, is in remarkably good order. To visit it apply to M. Belfort, No. 34, rue des Fossés St. Marcel.

Cemetery du Mont Parnasse.

This Cemetery, which was opened on the 25th

of July, 1824, is situated between the barrier d'Enfer and the barrier du Mont Parnasse, in the midst of the plain de Mont Rouge. Its extent is about 30 square acres, and it is surrounded with a lofty wall. The entrance is by the boulevard du Mont Parnasse, and consists of two plain pavilions. The capitals of the piers upon which the gates are hung, are in the form of tombs, ornamented with funereal emblems. In the interior, this Cemetery is surrounded with a walk twenty feet in breadth, and planted with trees. A transversal walk leads to the Cemetery of the Hospitals of Paris, which is in the centre of the Cemetery du Mont Parnasse. Here the dead of seventeen hospitals are interred daily. At present it possesses no tomb or inscription worthy of notice.



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ENVIRONS OF PARIS.

Paris having been for so many ages the capital of France, and the principal residence of its sovereigns, its environs may naturally be expected to abound with palaces, magnificent mansions, ancient churches, and gothic castles, remarkable for the grandeur or elegance of their architecture, as well as for their splendid collections of sculpture, painting, and other productions of the fine arts. Such monuments exist; and though some, particularly sacred edifices, were ravaged or destroyed during the revolution, there still remains a sufficient number to attract and repay the attention of the tourist. To these monuments and works of the fine arts, must be added the natural beauties of the country; the picturesque banks of the Marne and the Seine; and the vineyards, gardens, woods, and forests which surround Paris on every side.

This work, however, being more intended for the passing traveller, than the professed topographer or antiquary, it has not been considered necessary to indicate every village, hamlet, or insignificant spot, which has often nothing to recommend it.

The distance of each place from Paris is carefully marked, being reckoned from the church of Notre Dame.

To most of the principal towns in the environs of the capital there are diligences which have re-

gular offices where passengers may be booked for such hour of the day as may be most convenient, besides which there are petty vehicles stationed in various public places.

For places to which there is no stage or public conveyance, the best plan is to take a cabriolet or fiacre; but in doing so, it is necessary, in order to prevent any subsequent dispute, to make a bargain by the hour and to name the place, as the fares beyond the barrier are not regulated by law.

Although the *fêtes* of the towns or villages are specified in describing them, a synoptical table is added to the *Environs*, in which they are arranged in the order of the months, and the barriers leading to them are annexed.

ALFORT.

This village, which is situated at two leagues distance from Paris, at the confluence of the Seine and the Marne, and at the point where the two high roads of Champagne and Burgundy meet, contains a royal veterinary school. It was founded by Bourgelat, in 1766, and is famous not only for the distinguished pupils trained in it but also for the illustrious persons, such as Vicq d'Azyr, Daubenton, Fourcroy, etc., who have been professors in it. This establishment possesses a chapel, a library of domestic zoology, a cabinet of comparative anatomy, and another of pathology, which are open every day to the public, from nine o'clock till four in summer, and from ten till four in winter. There are also a botanical garden; vast hospitals for sick animals; a laboratory for chemistry and natural philosophy; plans for the cultivation of forage of different kinds; a school of practical agriculture;

a flock of sheep for experiments on the crossing of breeds and the amelioration of wool; a flock of Thibet goats; a herd of foreign swine, and an amphitheatre, where lectures are delivered upon veterinary medicine and rural economy. Stallions from the stud of Pin are conducted here every spring to cover during the season.

There is a similar institution at Lyons, for the southern part of France. The pupils from the northern part of France are sent to Alfort by the prefects, or the Minister of War, or at the expense of their parents. They are received from the age of sixteen to twenty-five. The duration of the studies for farriers is three years and for veterinary surgeons five. They must all be able to read and write, and understand arithmetic, grammar, and smith's work.

In case of murrain among cattle, some of the pupils, or even professors, are sent to treat them.

In 1814, when the allied troops threatened Paris, the veterinary school was fortified by the pupils, many of whom were wounded, and some killed. Vehicles, rue de la Roquette.

ANTONY.

Antony, a village about two leagues and a half from Paris, consists principally of arable land, vineyards, and meadows. The church possesses a beautiful choir, and a remarkably fine steeple crowned by a pyramid, which is supposed to have been built in the fourteenth century. At Antony there is a considerable manufactory of wax candles. Number of inhabitants, eleven hundred. *Fête*, second Sunday in May. Vehicles, rue d'Enfer.

ARCUEIL.

The name of this place is derived from the arches of the aqueduct, constructed by the Romans.* It is one league from Paris, and the cultivation of the vine is the principal occupation of the inhabitants.

The church is of the age of St. Louis, and is remarkable for the delicate sculpture of its gothic porch, and for the interior galleries, which extend round the church. The area opposite the porch is planted with trees, and at the extremity is a plain but elegant building occupied as a school upon the Lancasterian plan. The country around Arcueil being pleasing and picturesque, it abounds with villas and neat country-houses. In the plain between Arcueil and Montrouge, the king of Prussia reviewed his army on the 20th of September, 1815. At Arcueil, are mines of plastic clay, very fit for the fabrication of fine ware. Also madder, the *rubia tinctorum*, etc. Number of inhabitants, thirteen hundred. *Fête*, Sunday after St. Denis's day (October 9th). Vehicles, rue d'Enfer.

ARGENTEUIL.

This is a town, containing nearly five thousand inhabitants, at the distance of about two leagues and a half north-west of Paris, and is pleasantly situated on the Seine. There was an ancient priory here, founded in 656, to which the unfortunate Eloisa retired in 1120, till the Paraclet was prepared for her by Abelard. The territory of Argenteuil is mostly covered by vines; but there are

* See *Aqueduc d'Arcueil*, page 396.

many quarries of gypsum, which are a source of wealth to the surrounding country. At Argenteuil there is a ferry over the river. Vehicles, quai des Tuileries.

ARNOUVILLE

Is a village situated on the small river *Crould*. The park, which contains about three hundred acres, is beautifully diversified with groves, lawns, cascades, and sheets of water. The appearance of the village is much admired. All the streets meet in a spacious lawn, ornamented with a fountain. Louis XVIII passed three days in the chateau d'Arnouville, previous to his entry into Paris, in July, 1815.

AUTEUIL,

About a league from Paris, on the road to Versailles, is pleasantly situated at the entrance of the Bois de Boulogne. It is famous for having been the favourite retreat of Boileau, Moliere, Racine, Helvetius, Cabanis, Condorcet, Count Rumford, and other eminent men. In the church-yard is a handsome monument of the chancellor d'Aguesseau, who died in 1751. Number of inhabitants, twelve hundred. *Fête*, 15th of August, and Sunday following. Vehicles, Place Louis XV.

BAGATELLE,

A small but elegant country seat in the Bois de Boulogne, formerly occupied by Mademoiselle de Charolois, was purchased and rebuilt by MONSIEUR, Count d'Artois, who had the following characteristic inscription placed over the entrance:—*Parva, sed apta*. Its situation and the landscape around

it are admirable ; and seldom has so much convenience, simplicity, and elegance been combined. It suffered much during the revolution, having been occupied by a restaurateur. It was afterwards inhabited by Eugene Beauharnais, and has since been restored to its pristine beauty. Upon the restoration, the Count d'Artois presented Bagatelle to his late Royal Highness the Duke of Berry. It consists of a court, a second court, called *cour d'honneur*, a square pavilion with a semi-circular front, towards the garden, and a pile of building for servants. In the front of this pile, opposite to the entrance of the pavilion, are twelve statues in niches. The entrance of the pavilion is adorned with fine statues of Hebe and Bacchus. The apartments on the ground floor are a vestibule, a billiard-room, a round saloon, with a cabinet or boudoir on each side, and a dining-room.

The first object of attraction in the vestibule, is a fine marble bust of the Duke of Angoulême, by Duraud ; under it is the following extract of the letter written by the prince, when a prisoner in the south of France in 1815.

“ Me voilà ici, entièrement résigné à tout, et bien occupé de tout ce qui m'est cher. Je demande, j'exige que le Roi ne cède sur rien pour me ravoir. Je ne crains ni la mort ni la prison, je suis prêt à tout, et tout ce que Dieu m'enverra sera bien reçu.

“ LOUIS ANTOINE.

“ Pont St. Esprit, 10 Avril, 1815.”

The billiard-room and the boudoirs formerly contained pictures. The saloon is hung with blue damask, and ornaments imitating gold. It contains some fine mirrors, and an elegant cradle, presented to the Duchess of Berry by the *Dames de la Halle* of Bordeaux ; it is in the form of Noah's Ark, and

is surmounted by a dove. Here also is a mahogany fort ornamented with the royal arms at the four angles. Upon the platform are models, upon a small scale, of pieces of artillery of every dimension and calibre. The dining-room contains an eagle, shot by the late Duke of Berry in the forest of Fontainebleau, on the 27th of November, 1817.

The upper story contains, to the right of the staircase, the apartments of the Duke, consisting of an anti-chamber, in which is a fine drawing of the cuirassiers of the Duke's regiment.—A second anti-chamber, containing various views of Bagatelle and its gardens.—A boudoir hung with lilac silk, and golden borders, and containing a small bust of Louis XVII.—The late Duke's bed-room hung with striped green and white silk, and the ceiling hung with the same in the form of a tent.—The bed-room of the late Duke's principal *valet de chambre*. The Duchess's apartments consist of an anti-chamber; a second anti-chamber, hung with red damask and yellow borders; a boudoir, hung with watered blue silk, with silver borders. The bed-room is hung with yellow silk and lilac borders.

These rooms are small and low; they are neatly fitted up, but by no means in the luxuriant style as when occupied by the Count d'Artois.

The grounds present a fine bowling green, a noble canal, a grotto, an artificial hill, from the top of which there is an extensive view of Neuilly, Sèvres, St. Cloud, and Mont Valerien or Calvaire; an ice-house, a second grotto, a rock crowned with a Gothic pavilion, a hill from which water falls in a cascade, a hermitage, a cottage, and a pheasantry.

Behind the pavilion is a charming garden, in the French style, with flower beds in the middle, and an alley on each side; at the extremity of the alley on

the right is a marble statue of Mercury; and of that on the left a statue of Venus: to the right of the latter are swings, and other amusements. The grounds are adorned with marble statues and busts; and an obelisk with hieroglyphics.

The English gardens are prettily laid out.

Bagatelle was built by Belanger, in consequence of a heavy wager between the Count d'Artois and another distinguished personage, arising from a remark of the latter, one day when they were hunting together in the Bois de Boulogne, that there ought to be some contiguous place of repose after the fatigues of the chase. The bet was that the house could not be erected in sixty days; it was finished however in fifty-eight; and what rendered the undertaking more arduous, was, that the site, being full of rocks, required mining, etc. ere the building could be commenced. The expenses were of course enormous.

This mansion can only be seen on Wednesdays. Tickets for admission to be had by letter addressed to the Marquis de Sassenay, palais de l'Elysée-Bourbon, rue du faubourg St. Honoré.

BAGNEUX

Is one league and a half from Paris, and abounds with country houses. The church was built in the thirteenth century. The sculpture of the porch represents God the Father accompanied by four angels, each holding a candlestick. Number of inhabitants, six hundred.

BAGNOLET.

This village, situated at one league from Paris, formerly possessed a chateau with a park belonging to the Duke of Orleans, regent of France. The

estate was sold by his son, and the park divided into lots. It is celebrated for its plaster quarries and peaches. *Fête*, the first Sunday of September.

BELLEVILLE.

Belleville, which is situated at the extremity of the faubourg du Temple, probably owes its name to its being on an eminence which commands a fine view of Paris. It has greatly extended during the last fifty years, and now touches the barriers. The side of the hill is covered with neat country-houses and a great number of *guinguettes*, with bowers and shady walks, where a multitude of Parisians, of the lower classes, assemble on Sundays and holidays, in fine weather, to enjoy the pleasures of walking and dancing. At Belleville and the adjacent heights an action took place on the 30th of March, 1814, between the French army and the Russians. Strangers should certainly visit the heights of Belleville. Number of inhabitants, two thousand eight hundred.

BELLEVUE.

This palace is situated at two leagues from Paris, on the hill which extends from St. Cloud to Meudon. Madame de Pompadour having conceived a desire for a residence upon this spot, the house was built with incredible rapidity; it was begun on the 30th of June, 1748, and finished on the 20th of November, 1750. After the death of Louis XV, his successor gave it to his two aunts, who dwelt in it till the revolution; when it became national property, and was greatly damaged. The house was then converted into a prison, and the furniture and all the works of art were wantonly defaced, destroyed,

or sold. The pleasure grounds, particularly that part called the English garden, are much admired. Conveyances stand on the Place Louis XV.

BERCY.

This village, half a league from Paris, upon the bank of the Seine, is remarkable for its fine chateau, built by the celebrated architect François Mansart. It formerly possessed a park of nine hundred acres, planted by Le Nôtre, but since the revolution part of it has been destroyed. There is also a magnificent terrace along the river. Number of inhabitants, sixteen hundred. *Fête*, the first Sunday after September 8th. Conveyances, Porte St. Antoine.

BICÊTRE

Is a hamlet, situated upon a hill, at the distance of one league from Paris. Its name is derived from a chateau, built in the 13th century, by John, bishop of Winchester, which took the name of *Château de Wincestre*, corrupted to *Bicestre*, *Bicêtre*. This chateau now forms an asylum and workhouse for the indigent, a lunatic asylum and a prison.*

The ground between Bicêtre and Arcueil is full of stone-quarries, particularly near *Gentilly*. Conveyances leave No. 26, Parvis de Notre Dame, Paris, daily for Bicêtre at nine, twelve, and four o'clock; and leave Bicêtre for Paris at seven, ten, and three.

BONDY.

This place, two leagues and a half from Paris, on the road to Meaux, is chiefly remarkable for its

* See *Hôpital de Bicêtre*, page 449.

forest, formerly the haunt of robbers and assassins. The canal de l'Ourcq passes through it, and fertilises the plains on its banks. The Emperor of Russia and the King of Prussia established their head-quarters here in 1814. Number of inhabitants, six hundred and fifty. Conveyances, corner of the rue St. Martin.

BOURG LA REINE

Is situated in a valley, two leagues to the south of Paris, and is traversed by the high road from Paris to Orleans. During the Revolution it was called *Bourg Égalité*, but the origin of its ancient name is unknown. There is a house here, with an extensive park, built by Henry IV for Gabrielle d'Estrées, and a room shown is said to be in the same state as when she occupied it. Here Louis XV received the infanta of Spain in 1722. It is now a ladies' school. The cattle market, commonly called *marché de Sceaux*, is held on the road between Bourg la Reine and Sceaux. This market, which is for the butchers of the capital, is held every Monday. Number of inhabitants, eight hundred. Conveyances, rue d'Enfer.

BUC,

A village in the park of Versailles, four leagues and a half south-west of Paris, is remarkable for the superb aqueduct erected by Louis XIV. It is supported by nineteen arches. Near this place is the source of the *Bièvre*.

BUTTE SAINT CHAUMONT.

This name is given to a sort of cape, or lofty

vertical escarpment (*butte*) between Belleville and Pantin. Gypsum being daily taken from this eminence, a large cavity is formed resembling the interior of a church, which, being lighted on one side by the day and on the other by the torches of the workmen, presents a curious and interesting appearance. The shortest way to this extraordinary cavity is by the barrier du Combat.

CHANTILLY.

Before the revolution, the prince de Condé lived here in a magnificent palace, which at that time was purchased and demolished; and of which the materials were sold for more than ten times the amount of the original purchase money. The chateau Bourbon, a dependence of the palace, was entirely stripped of its furniture and decorations; but it has been repaired and embellished by the present prince, who frequently resides in it, on account of the forest, well stocked with game, to which it is contiguous. It contains a superb gallery in which the victories of the great Condé are represented. During the reign of terror the chateau Bourbon was converted into a prison. The beautiful bridge de la Valliere, which formed a communication between the palace and the *Ile de l'Amour* (now a bog), was pulled down, lest it should facilitate the escape of the prisoners. The chateau d'Enghien, another dependence of the principal palace, has been converted into barracks for chasseurs.

On the left are the stables, the exterior of which escaped the devastation of the revolution; they form a large and fine building, detached from the chateau, and have the appearance of a palace. The structure is oblong, well paved, with mangers and

racks on each side, and the whole is kept in a state of greater neatness than is commonly the case in France. In the centre is a spacious dome, with several apartments. Formerly, the interior was ornamented with stag's heads, which having been struck off, the stumps left behind have a most ridiculous appearance. There was formerly a pretty emblematical figure, which hung over the reservoir of water under the dome, but it has been destroyed.

Beyond the stables, to the left, is the *manège*, an open circular space encircled by Doric pillars.

On one side of the *manège* is a court for the carriages; and a few yards behind it, a tennis court, which is as large as that at Versailles, and enclosed within a noble stone building. This spot was purchased by a merchant, who, for some particular reason, has resolved to convert it to no other purpose than its original destination. A person resides in the lodge, to keep it in good order. The village of Chantilly, which is ten leagues from Paris, possesses an hospital and several manufactories, among which is one of pottery, and another of lace. Without the village is a good inn, called *l'Hotel d'Angleterre*. Number of inhabitants, sixteen hundred. Conveyances, 50, rue du faubourg St. Denis.

CHARENTON.

This large village, two leagues from Paris, is situated at the confluence of the Seine and the Marne, and is the grand emporium of the wines of Burgundy and Champagne.

The bridge over the Marne is ancient, and has always been considered as the key of the capital on that side. On this account it has often been attacked, broken down, and rebuilt. It consists

of ten arches, of which six are of stone and four of wood. The latter were cut in 1814, when the allies approached Paris, and the pupils of the veterinary school of Alfort, who defended the approach to the bridge with great courage, were compelled to yield to numbers.

Charenton is celebrated in history for a protestant church, which was built by permission of Henry IV, in 1606, but burnt by the catholics in 1621. It was rebuilt in 1623, after the designs of Jacques de Brosse, and could contain sixteen thousand persons. On the 23d of October, 1685, the edict of Nantes being revoked, the church was razed to the ground.

At Charenton is an asylum for the reception of lunatics whose cases admit a hope of cure.*

Gabrielle d'Estrées, the beautiful mistress of Henry IV, had a seat near Charenton, which still exists, and is called the Chateau; it is a brick building on the right of the road, on entering the village from Paris. Number of inhabitants, thirteen hundred. *Fête*, second Sunday in July. Conveyances, rue de la Roquette.

CHATILLON.

No spot in the environs of Paris commands a more extensive and picturesque view than this village, which is situated upon a lofty hill at one league and a quarter south-west of Paris. It abounds in corn, vines, and vegetables; the latter are highly esteemed in the markets of the capital, and are a source of wealth to the inhabitants of Chatillon. The village suffered considerably from being occupied by the Prussians in 1815. Number of in-

* See *Maison Royale de Charenton*, page 458.

habitants, eleven hundred. *Fête*, the first Sunday after May 1st.

CHOISY LE ROI.

This pretty village, which resembles those of England, is situated two leagues and a half from Paris, on the banks of the Seine, over which there is a fine bridge, erected by Louis XV. The surrounding country is arable land.

Mademoiselle d'Orleans having erected a chateau at Choisy, after the designs of Mansart, the village assumed the name of *Choisy Mademoiselle*, which was changed for *Choisy le Roi* when Louis XV became possessor of the chateau, which he rebuilt and made one of his favourite habitations. At the revolution it was called *Choisy sur Seine*. The chateau was then demolished, and manufactories erected on its site. The pleasure-grounds were also destroyed and devoted to agriculture.

The church of Choisy, built in 1748, is a model of taste and elegance; but the steeple, which is separated from it, is lower than the roof. It was so built on account of the aversion of Louis XV for bells. When rung now they can scarcely be heard. Number of inhabitants, eleven hundred. *Fête*, the Sunday after August 25th, for three days. Vehicles, quai des Augustins and Place du Palais.

CLICHY,

Situated at one league from Paris, between the right bank of the Seine and the road from St. Denis to Versailles, is remarkable for having been the parish of which the philanthropic Vincent de Paul was rector in 1612. He built the church at his own expense. At Clichy a palace was built by one

of the earliest kings of France. Number of inhabitants, fifteen hundred.

COLOMBES,

A village two leagues north-west of Paris, is remarkable for being the place where Henrietta, daughter of Henry IV, and wife of Charles I of England, died in 1669. Number of inhabitants, sixteen hundred.—Conveyances, Place Louis XV.

COMPIEGNE.

This town is about seventeen leagues north-east of Paris, and possesses a palace which is pleasantly situated between the town and the forest. The exterior is elegant, but not magnificent. The suite of apartments is splendid, and they are superbly decorated and furnished. It was in the palace of Compiègne that Bonaparte received the Archduchess Maria Louisa, and he caused it to be magnificently fitted up for that occasion. The grand gallery, erected by him, is above one hundred feet in length, forty in breadth, and thirty in height. The roof, which is vaulted, is supported on each side by twenty fluted marble pillars, the flutings richly gilt. The ceiling is divided into twelve grand compartments, beautifully painted in allegorical figures, representing the principal victories of Bonaparte; the names are inscribed above each: as Egypt, Marengo, Austerlitz, etc. etc. The remainder of the ceiling is filled up with garlands of laurel, eagles grasping thunderbolts; and a profusion of stars and bees, all richly gilt. The effect is very grand, and striking.

The principal bed-room surpasses all the other apartments. The top of the bed is composed of a crown of flowers. The white hangings, ornamented

with gold lace and fringe, are supported by two gilt statues four feet and a half high. At the back of the bed hangs a Roman silk drapery, on orange ground with gold flowers.

There are some fine paintings in the chapel and the other apartments.

The gardens in front of the palace are agreeably laid out, and an arbour of iron frame work, four thousand eight hundred feet in length, and fourteen feet broad, leads from the steps of the palace to the forest, forming a delightful shady walk in the summer. There is also a canal of the same length, on which the princes may proceed in a boat to the first hunting station in the forest.

The forest of Compiègne contains twenty-eight thousand acres, and is well laid out in roads and green alleys for the purpose of hunting.

This is one of the most ancient possessions of the royal family of France. It is known that Clovis had a seat at Compiègne, and the property has never been alienated from the crown.

It was at the siege of Compiègne that the Maid of Orleans was made prisoner by the English in 1430.

During the revolution, the palace was converted into a school; and in 1814, it was attacked by the Prussians, and defended for a long time by the French. The town contains about six thousand inhabitants: The best inn is the *Lion d'Or*. The road is by *Senlis* and *Verberie*. The cathedral of *Senlis* is a fine piece of Gothic architecture, and the steeple is much admired. Diligence, 50, rue du faubourg St. Denis.

CORBEIL,

A town seven leagues south of Paris, near the

Fontainebleau road, was once noted for its ancient monuments, and is now one of the granaries of Paris. Two vast water-mills, and several others less considerable, are constantly at work for the supply of flour to the capital. There is also at Corbeil a large market-place and a superb storehouse for corn, erected during the ministry of the celebrated Abbé Terrai. Number of inhabitants, three thousand two hundred. Vehicles, No. 26, rue Dauphine.

COUR DE FRANCE.

This hamlet, which consists only of a farmhouse and an inn, lies between Villejuif and Essone, on the Fontainebleau road, and is remarkable in history as the spot where Bonaparte first learned that the allies had entered the capital of his empire. He had left his army and reached Sens on the 30th of March, 1814, nearly alone. The same evening he arrived at *Cour de France*, in a wretched cabriolet with post horses, followed by a few of his generals and officers on any horses they could obtain. Bonaparte stopped at the inn of *Cour de France*, and dispatched some officers to Paris to obtain information. In the greatest anxiety and impatience, he walked up and down the high road, waiting for their return, till harassed with fatigue and hunger, he sat down to supper, ate heartily, and slept till midnight. He then awoke, and not finding the officers returned, got into a carriage to meet them. He had not gone far from Cour de France, when he was met by a general, who informed him of the capitulation of Marmont, and the occupation of Paris by the allies. On his return to the inn he held a council with his officers, when it was decided that they should proceed to *Fontainebleau*.

COURBEVOIE

Is an agreeable village at the extremity of the bridge of Neuilly, one league and a quarter west of Paris, which contains several handsome country houses, and magnificent barracks. Number of inhabitants, twelve hundred. Vehicles to be had at Place Louis XV.

CRETEIL,

Two leagues and a quarter from Paris, is a village of great antiquity, near the left bank of the Marne, where the river forms several islands. Here is a magnificent chateau, formerly the country-seat of the archbishops of Paris. Number of inhabitants, nine hundred and eighty. Conveyances, rue d'Enfer.

ENGHIEN LES BAINS.

The village of Enghien, four leagues north of Paris, is situated upon the banks of the lake of St. Gratien, between the heights of Montmorency and the wood of St. Gratien. Although its origin dates only from 1822, a number of houses have been erected, and it continues to augment daily. The sulphuric spring, to which it owes its celebrity as a bathing place, was discovered, in 1766, by Père Cotte, the learned rector of Montmorency. The celebrated Fourcroy, who analyzed the water, expressed a wish in one of his chemical lectures that this salubrious spring should be rendered subservient to useful purposes. It was this suggestion probably that gave rise to the construction of the village. The following is the result of the analyzation of the water by Fourcroy.

Fifty litres of water weighing fifty kilogrammes contained about

	Gramm.	Millig.
13 litres 872 m. of sulphuric hydrogen gas	4	462
Carbonic acid gas	9	827
Sulphate of lime	17	687
Sulphate of magnesia, cristallized	8	392
Carbonate of lime.....	11	367
Carbonate of magnesia.....	0	707
Muriate of magnesia cristallized	4	289
Muriate of soda	1	275
Silice	}	quantity
Matter extractive		
	{ unascertainable.	

The magnificent establishment of baths on the border of the lake is remarkable for its cleanliness and elegance, and affords accommodation equal to the principal baths of the capital. The chief spring, called *Source du Roi*, rises in the garden. Near it has been built a square tower of a sufficient height to raise the water into the bath-rooms. On the summit is a terrace which commands a fine and extensive prospect. There being no church at Enghien, the proprietor of the baths has fitted up his orangery as a temporary chapel, which has been consecrated, and divine service is performed by an ecclesiastic attached to the establishment; but as this building will be useful to its owner, he proposes to erect a church at his own expense.

A second establishment of baths, called *Bains de la Pécherie*, although less happily situated than the former, occupy a delightful spot. The building is plain, and the gardens are agreeable.

A magnificent inn, called *Hôtel des Quatre Pavillons*, has been erected on the border of the lake. Its architecture is elegant, and the four fronts are adorned with statues which produce a fine effect. The principal *restaurants*, besides the *restaurant des Bains*, are those of Bussière and Mallet. Upon

the lake of St. Gratiën are boats with sails and oars, and in the centre is a *café*, belonging also to M. Mallet, to whom application must be made for the hire of boats. Horses and asses also stand ready saddled for such visitors as are disposed to ride to the many delightful villages contiguous to Enghien.

To crown the pleasures of this interesting nascent village, a public garden, called *le Parc des Peupliers*, has been opened, which although small is delightfully situated. It contains a *café* and a ball-room, and affords the same amusements as Tivoli. The charge for admittance is 10 sous; and on Sundays and fêtes, 1 fr. Stages for Enghien start from No. 12, rue du faubourg St. Denis, at nine, twelve, and four o'clock daily; and leave that place for Paris at nine, four, and eight o'clock. There are also petty vehicles which stand in the rue d'Enghien.

ERMENONVILLE.

This elegant chateau, about twelve leagues north-east of Paris, on the road to Soissons, is visited by a great number of strangers. The pleasure-grounds, laid out in the English style, are much admired. Ermenonville was more frequented formerly. The tomb of Jean Jacques Rousseau, who died there, is to be seen in the isle of Poplars. It bears this inscription: *Ici reposa l'homme de la nature et de la vérité.* In the house where Rousseau died, the furniture which he used is still preserved. In several places of the park inscriptions derived from the best French, English, Italian and German poets are to be seen. In the park is the cenotaph of the marquis de Girardin, with the following inscription: *Il fut l'ami des hommes, et le dernier appui de Rousseau malheureux. Le premier, en France, il a*

donné l'exemple d'embellir les campagnes ; il a réduit l'art en principes, en créant Ermenonville.

In the village of Ermenonville there is a good inn.

Conveyances, No. 9, rue du Bouloi.

ESSONE

Consists of a fine long street, between Paris and Fontainebleau, at the distance of seven leagues and a half from the capital, and has manufactories of cotton, copper, and printed calicoes, where Berthollet and Chaptal's method of bleaching is pursued. The royal gunpowder manufactory here is remarkable for its singular situation. The place in which the different substances are prepared for making the powder is entirely blackened by the dust of charcoal, and seems to resemble the poetical descriptions of the infernal regions ; a stream is crossed, over a plank which may be called the passage of the Styx into the Elysian fields ; for, on the other side, is a charming meadow, overshadowed by fine trees, and intersected by several branches of a small river which serves to turn the machinery. Near this spot is the hamlet of Moulin-Gallant, celebrated for the mills at which vellum paper is manufactured. The number of the inhabitants is one thousand three hundred. Conveyances, 55, quai des Augustins.

FONTAINEBLEAU.

The forest of Fontainebleau contains above thirty-four thousand acres, and is remarkable for the variety and singularity of its prospects. On one side are rocks, surrounded with morasses ; another part exhibits nothing but barren sands, whilst a third contains lands covered with the finest wood, oak,

beech and fir, and afford the most picturesque views. On leaving a fertile valley, the traveller finds himself in an uninhabited desert; but, on the other hand, many parts of the forest contain walks skirted with trees extending farther than the eye can reach.

The streets of Fontainebleau are wide and regular, and the houses are well built, of brick and stone. The population is nine thousand souls. This town is principally celebrated for its ancient palace, which exhibits a grand pile of building in different styles of architecture. The principal entrance is by a vast square, called *la cour du cheval blanc*. The two wings are of modern construction. Of the various galleries which once decorated the interior, that of Francis I alone is preserved; here is the bust of that monarch, and also the fresco paintings of Primaticcio and Rossi, still fresh, after the lapse of three centuries. The gallery itself is curious as a monument of the history of the arts, and as a general model of a style of building now entirely exploded. It is a singular mixture of paintings and stucco ornaments, composed of flowers, fruits, children, men and animals, executed by Paul Ponci.

Christina, queen of Sweden, inhabited for some time the palace of Fontainebleau; and it was in the *galerie des Cerfs* that her chamberlain Monaldeschi was put to death by her order, and, it is said, in her presence.

The chapel is ornamented with paintings and gilding, and is paved with various-coloured marble. In the grounds are some fine pieces of water.

Fontainebleau was a royal residence as early as the twelfth century; and Louis VII is supposed to have been the founder of the palace. There are letters of St. Louis, dated *from my deserts in Fontainebleau*; and the apartments of that monarch

are still shown. Philippe le Bel was born and died in the chateau. It was under the reign of Francis I, however, that Fontainebleau acquired its chief importance, on account of the celebrated artists whom he sent for from Italy to embellish it. Fontainebleau was also a favourite residence of Bonaparte, who expended vast sums in improving the building, and furnishing the apartments. Charles IV of Spain resided in this palace for some time after his abdication; and his apartments were afterwards occupied by Pope Pius VII, for the space of two years. Here Bonaparte signed the act of his abdication of the thrones of France and Italy, on the 11th of April, 1814. At Fontainebleau also, he again made his appearance on the 20th of March, 1815, after his return to France from Elba.

The town of Fontainebleau, which is fourteen leagues from Paris, has two fine barracks and public baths; its grapes, which are greatly esteemed, are called *chasselas*. The best inns are the *Hôtel de la ville de Lyon*, and the *Grand Hôtel Britannique*.^{*} Diligence, No. 24, rue du Bouloy.

FONTENAY SOUS BOIS.

This village was formerly much larger than at present. It is contiguous to the forest of Vin-

^{*} Travellers should be upon their guard against the impositions practised upon this road, as the postilions are paid to drive them to *certain* hotels. The *Hôtel de la Ville de Lyon* is situated near the Palace and the Post Office, and affords every possible comfort and convenience, and the charges are very reasonable. The *Grand Hôtel Britannique* is a clean and excellent inn, where every attention and accommodation are afforded at moderate charges.

cennes, at about two leagues to the east of Paris, and abounds in fine springs of water. Its church is of the age of Francis I or Henry II. It contains many country houses, among which may be mentioned one which, till the revolution, was occupied as a convent of Minimes. The country is laid out in arable land and vineyards. The number of the inhabitants is seven hundred and ninety-eight. *Fête*, the first Sunday of August. Conveyances, rue de la Roquette.

FONTENAY AUX ROSES

Derived its name from the number of fountains, or springs, with which it is watered, and rose bushes which are cultivated there in great abundance, and perfume the air with the most delicious odours. The inhabitants of Fontenay gather the roses, and sell them to perfumers. They also pay great attention to the cultivation of strawberries, which the peasants bring to Paris to sell.

The village is agreeably situated at the foot of a hill two leagues south-west of Paris, on which account many country houses have been erected in its neighbourhood.

The geologist will be gratified with the following account of the strata at Fontenay, which were ascertained by the celebrated Brongniard, by means of a well sunk there in 1810. First, a stratum of *sand* of three metres, then *sandy marl* containing *oysters*, about one metre, afterwards, four or five metres of *green marl* and *bad gypsum*, succeeded by numerous and thick beds of *marl*; then *gypsum* again. After these was found a *soft calcareous stone*, lying on *coarse shelly lime-stone*. It was at the depth of fifty-six metres that this stone was found and that they got water. Number of inha-

bitants, seven hundred and twenty. *Fête*, the first Sunday after July 16th. Conveyance, rue d'Enfer.

FRANCONVILLE,

Four leagues north-west of Paris, is situated on the slope of a hill, in the most agreeable part of the valley of Montmorency, and is surrounded by a great number of elegant country houses. The high road to Rouen passes through this village. In the church is the tomb of the celebrated philologist Court de Gobelin, author of *le Monde primitif*. The Latin name of this place, *Francorumvilla*, has led some antiquaries to suppose that it was one of the first places inhabited by the Franks. Conveyance, rue d'Enghien.

GENTILLY.

This village is situated at half a league from Paris, in a valley watered by the Bièvre, and presents corn fields, vineyards, and meadows. The population is five thousand three hundred souls, and many of the inhabitants are washerwomen. A great number of *guinguettes* being established at Gentilly, it is the resort of the lower classes of the Parisians. *Fête*, the second Sunday of May.

GRENELLE (PLAINE DE).

This plain extends upon the left bank of the Seine, between the river, Issy, and Vaugirard. The hamlet of Grenelle consists of a few houses and an old chateau, now occupied as a gymnastic school, near which is the gunpowder manufactory so celebrated at the revolution. The Plaine de Grenelle was long the place where capital sentences, pro-

nounced by the Courts Martial of the first military division, were carried into execution. When the rumour that a soldier was to be shot was spread at Paris, multitudes flocked from all parts of the capital to witness the execution, and the marks on the wall near the barrier de Vaugirard bear witness of the number thus disposed of within the last twenty years. Military executions now take place in the plaine de Vaugirard. Military reviews are often held in the plaine de Grenelle which has recently been sold for the construction of a village, and a fête has been instituted in it by the title of *fête de la Rosière de Grenelle*.

GROSBOIS.

The hamlet of Grosbois owes its celebrity to its chateau and the illustrious personages who have possessed it. In the thirteenth century it was known by the name of *Grossum nemus*, and three hundred years after it was called *Grosbois le Roi*, because King John built a chapel there. In the sixteenth century this manor belonged to Raoul Moreau, treasurer of the *épargne*. His daughter had it as a portion upon her marriage with Nicholas de Harlay, who sold it to Charles de Valois, Duke of Angoulême, natural son of Charles IX. This prince was the first who began to form the park as it now exists; and he also built the chateau.

After passing through various hands, Grosbois was purchased, a few years before the revolution, by the Count de Provence, afterwards Louis XVIII. During the revolution it was bought by Barras, one of the five directors, who sold it to General Moreau. Whilst Moreau was enjoying the retreat of Grosbois, he was arrested and conveyed to the Temple,

and being implicated in the affair of Pichegru, was obliged to quit France. Grosbois then fell to the crown and was given by Bonaparte to prince Berthier.

At the restoration, Berthier offered the property of Grosbois to Louis XVIII. His Majesty, who was at that moment going to chapel, accepted it; but, on his return from mass, the condescending and munificent monarch restored and confirmed the possession of it to the prince, saying: "I have had time enough to consider it as my own; and now it is *my* gift." Grosbois still belongs to Berthier's widow and children.

The park contains seventeen hundred acres, and is surrounded by a wall. The garden is extensive and pleasantly laid out. The approach to the chateau is by a fine avenue, and the park abounds in deer and game. Grosbois is four leagues south-east of Paris. Conveyances, rue Geoffroy-l'Asnier.

ISSY

Is one league from Paris, and is supposed to have derived its name from an ancient temple dedicated to Isis. On a height, opposite the church, is an old Gothic structure, called *maison de Childebert*, and it appears that some of the French kings of the first race had a palace here. In this village was represented, in 1659, the first French opera, which was a pastoral entitled *Issé*. The author was Pierre Perrin, a native of Lyons.

Here also, in 1695, were held conferences, presided by Bossuet, in order to examine the doctrine of some books published by Fenelon, which were condemned. Cardinal Fleury had a country house at Issy, in which he died in 1743. Number of in-

habitants, one thousand and twenty-five. *Fête*, the first Sunday after September 17th. Vehicles, rue d'Enfer.

IVRY.

This is a remarkably fertile village three quarters of a league to the south of Paris. It is built on the side of a hill, and is embellished with a great number of pleasant country houses. The quarries in the plain of Ivry are a source of wealth to the inhabitants, the number of which is one thousand. *Fête*, the first Sunday of May.

JOUY.

This village, about five leagues south-west of Paris, possesses a magnificent chateau, with an orangery and a park of three hundred acres. It is chiefly renowned for its manufactory of printed cottons, which, for the durability of their colour, are more esteemed than any others in France. Number of inhabitants, eighteen hundred. *Fête*, first Sunday after Aug. 16th. Conveyances, Place Louis XV.

LA CHAPELLE

Is situated at the entrance of the vast plain of St. Denis, contiguous to the barriers of Paris, having the hill of Montmartre on the left, and the village of la Villette on the right. At this village the canal of St. Denis falls into the canal de l'Ourcq, a little above the basin of la Villette. Number of inhabitants, fifteen hundred and seventy.

LIVRY.

This is one of the most ancient villages in the

environs of the capital, from which it is distant about eleven miles. It is situated on the northern slope of a hill which commands a most extensive view over vast corn fields, and is traversed by the high road from Paris to Germany.

It was at Livry that MONSIEUR, Count d'Artois, arrived on the 11th of April, 1814, previous to his public entry into Paris, after an exile of twenty-three years. Malherbes and Madame de Sevigné inhabited Livry, and here this amiable woman composed those letters to her daughter, which are a model of elegance and delicacy. Conveyances, carré St. Martin, rue St. Martin.

MAISONS ALFORT.

This village is situated upon the left bank of the Marne, at about two leagues south-west of Paris. It is traversed by the road from the capital to Lyons, and possesses a wharf where wine, corn, iron, and wood for the supply of Paris are landed. The church has a stone tower which was built by the English at the time of their invasion of France. The land is principally laid out in corn-fields and pastures. It possesses a quarry of hard freestone. Number of inhabitants, eight hundred. *Fête*, the second Sunday in July. Conveyances, rue de la Roquette.

MALMAISON.

This chateau, which is two leagues and a half west of Paris, and adjacent to the village of Rueil, is celebrated as having been the favourite residence of Bonaparte and the Empress Josephine, and is one of the most agreable places near Paris.

The chateau of Malmaison is surrounded with ditches, and is of very indifferent architecture.

Between the two stories, the front is ornamented with some good statues in white marble. The garden front is adorned in a similar manner with statues and vases. On each side of the entrance is a centaur in bronze, and an Egyptian pyramid of red marble enriched with hieroglyphics in gold. The interior, although now deprived of many fine productions of the arts which it once possessed, should certainly not escape the traveller's notice.

The entrance from the court to the left on the garden side leads to a small but neat vestibule, paved with black and white marble. To the right is the dining room, the walls of which are painted in fresco, and the pavement is of black and white marble. Next is the *Salle du Conseil*, fitted up in a military style, with spears supporting draperies of striped canvass such as is used for military tents. Here the plans of Bonaparte were discussed and agreed to by his councillors; it is even said, that the most important of his projects were formed here in the most private manner. In this room are full length portraits of Josephine, the princess Hortense, formerly queen of Holland, and her two children. It also possesses some good French and English engravings, among which may be noticed the portraits of Pope Pius VII, Eugene Beauharnais, etc.

The library is small, but neatly fitted up, in solid mahogany; it contains busts of Josephine and Hortense; that of the Emperor of Russia; a model, in a very bad state, of the cathedral of St. Denis; and a *gondole* in ivory, of the finest workmanship, made in China. From this library is an entrance in the form of a tent, to a small private garden, enclosed by trellises and thick hedges, appropriated by Bonaparte to his private rambles.

To the left of the vestibule is a billiard room,

followed by an anti-chamber ; then a saloon ; next a music room ; afterwards the chapel, and lastly, the grand gallery, a spacious room constructed in 1810.

The billiard room is richly ornamented with mirrors, and possesses some good plain and coloured English engravings, and a collection of designs representing the costumes and ceremonies of Oriental nations. The anti-chamber is decorated with some fine English engravings, and a portrait of Napoleon, by Isabey. The saloon is beautifully ornamented with paintings in arabesques, but has no other decoration.

In the music room are portraits of the two children of Hortense, a portrait of Desaix, and a picture by *Spagnolet*. It possesses also a fine bust of Josephine. To the left of this room is the chapel, which is small, and was once richly fitted up. The altar is adorned with a beautiful bas-relief in bronze representing the Descent from the cross. There are also some good pictures in the chapel.

The grand gallery is certainly the most beautiful room at Malmaison. It is one hundred feet in length by twenty-eight in breadth, and is decorated at the two extremities by four columns of white marble. It receives light by the roof, and has no ornaments except a rich collection of pictures. The floor is beautifully inlaid with coloured wood. The entrance to the grand gallery is by the principal court. It consists of a portico, the pediment of which is supported by four columns of grey veined marble, and contains an escutcheon supported by Glory and Victory. In the midst of the escutcheon is the letter E.* In this gallery may be remarked a drawing of Napoleon on horseback, by Auber.

* Eugene.

On the first floor are Josephine's apartments. An anti-chamber leads to the round bed room, which is most sumptuously furnished. It is hung with amaranth coloured kerseymere, with furniture to correspond. The columns, bed, etc. are richly gilt. The ceiling, which is also amaranth ornamented with gold embroidery, is adorned with a painting of Juno, by Blondel. Next comes a dressing room; and then a square saloon, hung with light blue silk; next another anti-chamber, opening to a private staircase; and, lastly, a small round saloon or boudoir, hung with white cotton.

At the first floor there is also another suite of apartments which served for Josephine's attendants.

To the left of the principal anti-chamber is the round bathing room, hung with white cotton in the form of a tent; it commands a charming but not very extensive view over the garden.

The park is laid out with great taste, but being surrounded by hills, the views, although pretty, are confined. It is in the English style, and adorned with a grotto, and a pavilion ornamented with fine red marble pillars. The latter contains a marble statue of Cupid, with Voltaire's inscription:

Qui que tu sois, voici ton maitre ;
Il l'est, le fut, ou le doit être.

Beneath the steps of this pavilion is a fountain from which a copious stream flows into a rivulet. This rivulet winds through the garden in the most agreeable manner, and is stocked with foreign geese, swans, etc., among which are the black swans of New Holland, and other curious aquatic birds. Behind the hot house is a kind of lake formed by the rivulet. Over this streamlet are several bridges, one of which is of stone. The park is ornamented with

some good marble and bronze statues, amongst which are a Fawn, a copy of the Apollo Belvedere, a good statue of Venus, and one of Diana. Upon a lofty stone near the grotto is a fine bas-relief representing Repose, under the figure of a sleeping woman covered with a veil and holding in her hand a poppy.

The botanical garden was much enlarged and enriched by the Empress Josephine, and contains specimens of almost all kinds of foreign plants and shrubs. In the centre of a circular division rises an elegant fountain consisting of a column of jasper surmounted by a vase of porphyry. In the midst of the column is a black marble basin supported by four panthers, from which the water flows into a smaller basin. The large hot house, though now neglected, is still beyond comparison; but when Josephine resided at Malmaison it surpassed all description. The entrance leads by a few steps to a central square room, in which is a perpetual fountain; to the right and left are double ranges of galleries, on the two stories, extending to the extremities of the building. The entrance on the back part is a rotunda, approached by a flight of steps, to which succeeds a saloon, adorned by a divan and yellow marble pillars, leading, by glass-doors, to the room of the fountain. The ceiling is painted in flowers by Redouté. To the right of this saloon is the Orangery, and to the left the rooms of the chief gardener, above which are workmen's rooms. On the outside are galleries for plants and shrubs.

A Swiss dairy dependent upon Malmaison, but without the walls, has been hired by M. Rothschild for the purpose of a sporting box.

The Empress Josephine died at Malmaison, on

the 30th of May, 1814, and was buried in the church of Rueil. Bonaparte retired there on the 23d of June, 1815, the day after his second abdication, and left it on the 29th.

In 1815, Malmaison was pillaged by the Prussians, but their devastation was confined to the robbery of some curtains, and the destruction of furniture. The pillage lasted eighteen hours. No picture was taken away, and as soon as General Lord Combermere had notice of it, he sent a guard to protect the property.

Tickets for viewing Malmaison may be had by writing or applying to the Baron d'Arney, No. 6, rue de Buffault, Paris. Stages start from the Place Louis XV and the rue de Rohan.

MARLY,

Four leagues west of Paris, was formerly celebrated for its magnificent chateau and gardens, erected by Louis XIV, but they have been destroyed. The aqueduct and hydraulic machine of Marly deserve attention. The old machine, which presented a deformed mass of timber work upon the Seine, has been replaced by a steam engine which occupies an elegant pavilion upon the bank of the river. The pipes which convey the water to the height of Louvecienne, where the first arch of the aqueduct is situated, formerly rested upon stones, but they are now concealed under the ground, and a double row of trees has been planted along the line which they pursue. The pavilion called *Lucienne*, built for Madame Dubarry, the mistress of Louis XV, by the architect Ledoux, in the space of three months, is now the property of M. Lafitte. Being elevated three hundred feet above the level of the Seine, the

view from it is extensive and delightful. Number of inhabitants, twelve hundred. Stages for Marly start from the Place Louis XV and the rue de Rohan.

MENILMONTANT,

Contiguous to the barriers, is chiefly remarkable for the crowds of Parisians who flock there to amuse themselves on Sundays. An idea can scarcely be formed of the multitudes who fill all the houses of entertainment and the public gardens. A stranger may here form a correct notion of the manners of the lower classes of the Parisians.

MEUDON.

The chateau and park of Meudon, two leagues south-west of Paris, were purchased of the marquis de Louvois, by Louis XIV, who gave them to his son. The chateau stands on an eminence, commanding an extensive prospect. The approach is through a grand avenue, at the end of which is a magnificent terrace two hundred and sixty yards in length, and one hundred and forty in breadth in front of the palace. It was erected in 1660, by Henry de Lorraine, son of the duke de Guise. The interior of the palace is well distributed, and contains some fine apartments. The park and gardens were laid out by Le Nôtre in his best style, and are extensive. During the revolution, this place was used to make experiments upon engines of war, and some companies of *Aerostiers* were formed here for the service of the army. Louis XVI sometimes inhabited Meudon, whilst his aunts dwelt at Bellevue; and, in 1789, his eldest son died there at the age of seven years. When Bonaparte became emperor he restored Meudon to its former splendour. The gardens

were replanted, the chateau repaired, and the apartments magnificently furnished. In 1812, it was appropriated for the residence of Bonaparte's son.

At the foot of the hill of Meudon, nearly on the bank of the Seine, and near Sèvres, are the curious chalk quarries of *Moulineaux*. The entrance of these quarries is on a level with the bank of the river; they are of vast extent, several hundred feet below the summit of the hill of Meudon, and are supported at intervals by enormous pillars of chalk, which, by torch-light, have a very picturesque effect. Here, under an immense vault, the workmen manipulate the chalk called *blanc de Meudon*, and prepare it for sale. Behind the glass house at Sèvres, the plastic clay is seen reposing on the chalk. Next this is the *calcaire grossier* and the marine sand of the park of Meudon. The upper strata are composed of the fresh-water sand which contains mill-stone in thin interrupted beds, but is only worked for building. Number of inhabitants, one thousand five hundred. *Fête*, the first and second Sundays after the 4th of July. Conveyances for Meudon stand at the Place Louis XV.

MONTMARTRE.

The source from whence this celebrated hill, and the ancient village situated on it, derives its name, is traced, according to some antiquaries, to *Mons Martis*, as it is said that a temple of Mars once existed on the spot; but by others, to *Mons Martyrum*, it being the spot where St. Denis and his companions suffered martyrdom. The latter etymology is in some degree confirmed by there being a street in the vicinity of Montmartre, called *la rue des Martyrs*. Before the revolution there was on the

summit of the hill a celebrated convent of Benedictine nuns, some remains of which may still be seen near the church.

When Paris was approached by the allies in 1814, Joseph Bonaparte established his head-quarters at Montmartre; from whence he afterwards fled. The Silesian army stormed it, and the French troops were obliged to retreat into Paris. The Russian and Prussian army of Silesia passed the night of March 30th on the mountain.

Montmartre has a philanthropic institution, called *Asile de la Providence*, for orphans and aged persons of both sexes.

This village contains fourteen hundred inhabitants, and is remarkable for its numerous windmills and *guinguettes*. The latter are much frequented in fine weather. The views from this hill are fine, and Paris is seen to great advantage. On the summit is a telegraph which corresponds with Brest, Bordeaux and Spain. The quarries of Montmartre supply Paris with gypsum, or, as it is more commonly called, plaster of Paris. These quarries are celebrated for the fossil remains of birds, and several animals of the order of Pacherdermata, of which even the genera are extinct. The anoplotheria and paleotheria are found in them; for an account of which we refer the reader to the justly celebrated work of Cuvier on Fossil Bones.

MONTMORENCY

Is a small town, four leagues and a half north of Paris, delightfully situated on the summit of a hill, and commanding a fine view of the valley of Montmorency, which is reckoned one of the most beautiful and picturesque spots in France. The most

remarkable and most frequented house is that called the *Hermitage*, which was inhabited by Jean Jacques Rousseau. It afterwards became the property of the celebrated musical composer Gretry, who died there in 1813. There are no remains of the ancient chateau of the Montmorencies; but that called the *Luxembourg* merits the attention of the traveller. It was built by the famous Lebrun, in the reign of Louis XIV, and is remarkable for its agreeable plantations and the fine prospects it commands.

The church is one of the finest Gothic buildings of the fourteenth century, and the windows are formed of magnificent painted glass.

The country round Montmorency is entirely planted with vines and cherry-trees. The White Horse is the best inn. *Fête*, the first and second Sundays after July 25th. Cabriolets for Montmorency stand rue d'Enghien, near the Porte St. Denis.

MONTRouGE

Is a large village, half a league from Paris, the air of which is considered remarkably wholesome. This place is covered with *guinguettes*, and contains an institution for aged servants of the hospitals, and the indigent of both sexes.* Upon the Montrouge road, at a short distance from the barrier du Mont Parnasse, is a spacious cemetery. Behind its wall is a small theatre† and an elegant rotunda for dancing. Number of inhabitants, eight hundred.

MONT VALÉRIEN.

This hill, which is a conical insulated mount, is

* See *Maison de Retraite*, page 463.

† See *Théâtre du Mont Parnasse*, page 658.

one of the highest elevations near Paris, being one hundred and eighty-six metres above the Seine. It is similar in its form and composition to the hill of Montmartre. The habitations upon it owe their origin to several communities of hermits and monks who succeeded each other for ages previous to the revolution. On the summit of the mountain were three lofty crosses, representing Christ crucified between two thieves; from which it obtained the name of the *Calvaire*. It was a place of great devotion, and much frequented, particularly during Holy Week, but the communities of priests and hermits were suppressed by a decree of the Constituent Assembly in 1791. The church, chapels, and other buildings remained, till Bonaparte having been informed that several priests and bishops used to assemble there, and hold secret meetings, gave orders to the grenadiers of his guard, who were in garrison at Courbevoie, to proceed to the Mont Valerien, to seize the *conspirators*, and level the buildings to the ground. This order was punctually executed. Soon after, Bonaparte ordered a magnificent building to be erected on the top of the hill, which was at first destined to be a dependence of the *maison impériale* of Ecouen. It was however occupied as barracks. Since the restoration, the house has been given to the *Pères de la mission*; the crosses and chapels have been restored, and Mont Valerien has again become a place of pilgrimage for the devout. The Dauphiness frequently performs her devotions there. From the summit of this mountain a magnificent view is obtained. A fine road, commenced in 1824, leads from Paris to Mont Valerien.

MORFONTAINE.

This is a chateau twelve leagues north-east of Paris, which was once the property of Joseph Bonaparte, and is deserving of a visit from the tourist.

NANTERRE.

This village, two leagues and a half west of Paris, is one of the most ancient places in its environs. St. Geneviève, the patroness of Paris, was born in this village in the fifth century. Nanterre contains an *abattoir* for hogs, and is celebrated for its sausages and cakes. In June every year a ceremony takes place, called the crowning of *la Rosière*, which is attended by the local authorities, and generally by one of the royal family. From Nanterre a road branches off to St. Germain, by Chatou and Le Pec, and crosses the Seine at both these places. Le Pec is the spot where the English army passed the Seine to attack Paris, on the 1st of July, 1815. Number of inhabitants, two thousand. *Fête*, first Sunday after the *Fête Dieu*. Conveyances to Nanterre start from the rue de Rohan and the Place Louis XV.

NEUILLY.

This village, situated at one league and a half from Paris on the road to St. Germain en Laye, has acquired much celebrity on account of its magnificent bridge over the Seine, elegant villas, and the interesting views which it commands. In 1606 there was merely a ferry at this place, but Henry IV, with his Queen, having been precipitated into the water by the horses taking fright, a wooden bridge was constructed, which, however, did not last many

years. The present superb structure was built by Perronet; it is seven hundred and fifty feet long, and is composed of five arches, each one hundred and twenty feet in breadth, and thirty feet in height. The masonry is of excellent workmanship and the road is level. It was opened with great ceremony in 1772, and the carriage of Louis XV was the first that passed over it. This spot can boast of many fine houses belonging to the opulent and fashionable inhabitants of the metropolis. Number of inhabitants, three thousand. *Fête*, the first Sunday after June 24th. Conveyances, Place Louis XV.

NOGENT SUR MARNE.

This is one of the most ancient and agreeable villages in the environs of Paris. Being situated upon the summit of a hill, at two leagues and a quarter to the east of the capital, it commands an enchanting and extensive prospect. The lofty ground is fruitful in vineyards, and the lower is laid out in arable land. The village is almost entirely composed of neat villas. Number of inhabitants, thirteen hundred. *Fête*, Whitsunday and two following days. Conveyances, rue de la Roquette.

ORLY.

As early as the ninth century mention is made of this village, which is situated three leagues to the south of Paris. It is principally remarkable for having held out for three months when besieged by the English in the year 1360. The tower of the church, of which the upper part has been destroyed, is said to be in the same state as it was left by the besiegers. A fine chateau belonging to M. Lefebvre d'Ormes-

son de Noiseau, chief president of the *parlement*, and afterwards a member of the Constituent Assembly, which became national property upon his condemnation to death, April 21st, 1794, was sold and demolished. Number of inhabitants, five hundred. *Fête*, June 1. Conveyances, rue d'Enfer.

PASSY,

From its proximity to the capital and the Bois de Boulogne, and its elevated situation, which renders the air salubrious and the views extensive and agreeable, is much frequented both by Parisians and foreigners; it contains several pleasant houses with extensive gardens. But it is principally celebrated for its mineral waters, which are strongly impregnated with iron. The spring rises in a garden, with fine walks and terraces, and is worth a visit.

At the extremity of Passy, opposite the chateau *de la Muette*, is a wide esplanade, in the centre of which are a small theatre, which is much frequented, and a building called *le Ranelagh*, where there is, during summer, a *fête champêtre* every Sunday. Passy suffered much during the occupation of Paris in 1814 and 1815.

La Muette was a royal country seat, and is situated near the entrance of the Bois de Boulogne. The pleasure grounds are extensive, but the chateau, which was enlarged and embellished by Louis XV, was in great part demolished at the revolution.

The celebrated Franklin resided at Passy in 1788, and a street, and a barrier leading to it, are called by his name. Here also died the famous Abbé Raynal, in 1796, after having resided in the village for several years; and in 1805, Piccini, the rival of Gluck. Passy is separated from Chaillot by the

wall of Paris. Number of inhabitants, two thousand four hundred.

PLESSIS PICQUET.

This village, situated at two leagues and a half south of Paris, is built upon the side of a lofty hill, and presents a pleasing and picturesque appearance. It is fertile in corn, and possesses some vines and fruit trees. Colbert possessed a chateau here which still exists, and has a terrace terminated by pavilions, from which a magnificent prospect is obtained. Plessis Picquet suffered, in 1815, from the Prussian troops, part of which were stationed there on the 2nd and 3rd of July. Number of inhabitants, two hundred and seventy. *Fête*, the Sunday after Mary Magdalen's day. Conveyances, rue d'Enfer.

POISSY

Is situated at one of the extremities of the forest of St. Germain, on the left bank of the Seine, in a charming position, and is traversed by the high road from Paris to Caen. It is five leagues west of the capital, and, though small, is a very ancient town, where the kings of France had a palace at a remote period. St. Louis was born at Poissy, on the 24th of April, 1215, and always entertained a predilection for his native town. He frequently styled himself Louis de Poissy, or Seigneur de Poissy. St. Louis inhabited the chateau de Poissy, and did much to embellish and enrich the town. He built the stone bridge, which is one of the longest in the kingdom, and from which a most enchanting prospect is obtained. That monarch also established the cattle market, still held there for the supply of

Paris. The market day is Thursday, and a fund is established for making advances to butchers.*

Philippe le Hardi, son of St. Louis, erected at Poissy, in 1304, a very handsome church in honour of his father. Historians assert that the church was built on the site of the chateau, which was demolished for that purpose, and that the high altar was placed on the very spot where the bed of Queen Blanche stood when she was delivered of St. Louis. The heart of Philip was deposited in this church. When the choir was repaired in 1687, a tin urn was found on bars of iron in a small vault, and in it two silver dishes, wrapped in red and gold stuff, with this inscription on a leaden plate: *Cy deden est le cueur du roi Philippe, qui fonda cette église, qui trépassa à Fontainebleau, la veille de Saint-André, 1314.*

In one of the chapels of the nave, the font in which St. Louis is said to have been baptised is preserved; and the painted glass in the windows represents his birth.

Poissy is also famous in history as the place where the conferences, called the *Colloque de Poissy*, were held between the doctors of the catholic and the protestant faith in 1561. Number of inhabitants, two thousand four hundred. Conveyances, Place Louis XV.

PRÉ SAINT GERVAIS

Owes its name to a considerable meadow (*pré*) in part of Pantin, and a chapel built in it, under the invocation of Saint Gervais. This spot is almost entirely covered with small country-houses, and *guinguettes* which are much frequented during the summer by the Parisians. Its situation is favourable for pleasure excursions, being surrounded by

* See *Direction de la Caisse de Poissy*, page 50.

fertile fields and gardens, hills covered with vines and orchards, and narrow paths bordered with lilacs and roses; while the proximity of the wood of *Romainville* is a still further inducement to the admirers of rural scenery. The *Pré Saint Gervais* is a mile north-east of Paris. In going to this village, the heights of *Belleville* may be avoided by taking the *Pantin* road. Number of inhabitants, two hundred and thirty. *Fête*, the first Sunday in August.

RAINCY,

In the bounds of the parish of *Livry*, is a chateau, three leagues and a half from Paris. It formerly belonged to the family of the *Sanguins* of *Livry*, but was ceded by them, in the year 1750, to the Duke of Orleans, who spared no expense to render it a princely residence. During the revolution it was purchased by M. *Ouvrard*, banker, and afterwards fell into the hands of Bonaparte, thus becoming crown property; it was returned to the Orleans family on the restoration. The pleasure-grounds are one of the best imitations of the English garden to be seen in France. Conveyances, corner of the *rue St. Martin*.

RAMBOUILLET.

The chateau of *Rambouillet* is situated in a park, abounding in wood and water. It is ten leagues south-west of Paris, on the road to *Chartres*. The approach from the village is by a long avenue, planted on each side with double and treble rows of lofty trees, the tops of which are so broad and thick as nearly to meet. This avenue opens into a lawn, in the centre of which is the chateau. It is a vast Gothic structure, entirely of brick.

Francis I died in this palace, and Louis XIV held his court in it for some years. The apartment in which the latter monarch slept and held his levee is still in the same condition as in his time. On the sides of the bed are portraits of Louis XIV and Louis XV, and of Philip IV of Spain and his queen.

The rooms are magnificently furnished. The grand saloon is an immense hall, with a floor of white marble, and two rows of Corinthian marble pillars on each side. The gardens, which are extensive, were laid out by Le Nôtre. The park contains two thousand acres, and is surrounded by a forest of nearly thirty thousand acres.

The dairy, of white marble, is much admired. In the park is a flock of merino-sheep, the first ever introduced into France. They were brought there about the year 1785. The number of the inhabitants is two thousand seven hundred.

The diligence from Paris to Chartres passes through Rambouillet. There is another conveyance at No. 55, quai des Augustins, at seven in the evening.

ROMAINVILLE.

Is a pleasant village, one league and a half from Paris, with a fine chateau and an extensive park. The chateau, situated on an eminence, affords one of the finest views in the environs of Paris. It extends over the plain of St. Denis, and beyond, towards Dammartin, and on the road to Meaux. The park contains nearly a complete collection of all the foreign trees and shrubs that have been naturalized in France; and is embellished by several pieces of water. The *Bois de Romainville*, which is a favourite resort of the Parisians, is situated between the *moulin de Romainville*, and the Pré St.

Gervais. It is not very extensive, but its proximity to Paris and the agreeable shade of its tufted trees cause it to be much frequented by the inhabitants of the north-east *faubourgs*. Romainville was captured and recaptured several times on the day of the capitulation of Paris. The soil of Romainville is *a red sand*, of the upper marine formation. Number of inhabitants, nine hundred and eighty. *Fête*, 31st of July.

RUEIL.

This large and populous village is agreeably situated at the foot of a hill, two leagues and a half from Paris. The first object that attracts attention is its superb barracks, built in the reign of Louis XV. In 1814, they were converted into military hospitals for the Russians who were wounded in the attack on Paris, on the 30th of March, or who were ill during their stay in the capital. In 1815, they were occupied by the Prussians.

The church was built in 1584; and we learn from an inscription on one of the pillars of the nave, that the first stone of it was laid by Anthony I, King of Portugal. It is tolerably well built, in the style of architecture that prevailed in the time of Francis I and Henry II. The front was erected by cardinal Richelieu. It is adorned with columns of the Doric and Ionic orders, and is remarkable for the elegance and solidity of its construction. In the chapel of St. Joseph, near the altar, is a monument, after the designs of Berthaut, erected to the memory of the Empress Josephine, by her son Eugene Beauharnais. It consists of a basement, twelve feet in breadth by six in depth, which supports two Doric columns crowned

by a demi cupola ornamented with caissons and roses, the whole of white veined marble. Upon this basement stands the tomb of the Empress, ornamented in front with urns encircled with garlands of cypress and marigolds; and at the extremities, with the ciphers J. B. in the midst of a crown. Upon the tomb is to be placed a kneeling statue of the Empress, and the chapel is to be surrounded by an iron railing. The monument is twenty feet in elevation; and the side of the chapel to which it is attached is covered with black marble. On the right of this monument is the tomb of the Count de la Tacherie, uncle of the Empress, erected by her to his memory.

Cardinal Richelieu had a country seat at Rueil, where he resided for many years, and which is still standing. He spared no expense either on the house or gardens. At the revolution it was sold as national property, and was afterwards purchased by Marshal Massena, who lived there with great magnificence. Number of inhabitants, three thousand. Conveyances start from the rue de Rohan and the Place Louis XV.

SAINT CLOUD.

The town and palace of St. Cloud, situated on the banks of the Seine, at about two leagues from the capital, are nearly coeval with the French monarchy; for the kings of the first race had a mansion there. It obtained the name of St. Cloud from *Clodoald*, grandson of Clovis, who, having made his escape when his two brothers were murdered by their uncle *Clotaire*, concealed himself in a wood which then covered this part of the country, and after leading the life of a hermit, died there towards the

end of the 6th century, and bequeathed his hermitage and a church which he had built near it to the chapter of the church of Paris.

After his death, he was canonized; and the village, then called *Novigentum*, took the name of *Sanctus Clodoaldus*, corrupted to St. Cloud. It was at St. Cloud that Henry III was assassinated by Jacques Clement, in 1589. The palace will ever be remarkable in the annals of France, for the revolution of the 18th Brumaire (10th November, 1799), which was effected without the effusion of blood, and which placed Bonaparte at the head of the government of France.

The town of St. Cloud, which contains two thousand inhabitants, is situated on a steep hill on the left bank of the Seine. Most of the houses are ill-built; but without the town, along the river, are several country-houses, remarkable for their architecture and fine situation, forming an amphitheatre, and commanding a delightful view of the Bois de Boulogne, and the valley along the river, as far as Neuilly. The surrounding country is almost entirely cultivated with vines, except the park, which is of vast extent. There are three roads to St. Cloud; namely, the road of Versailles, which branches off to it; that which passes through Passy, the Bois de Boulogne, and the village of that name; and that which begins at the gate of the Bois de Boulogne, called *la porte Maillot*, traverses the wood in its greatest breadth, and terminates at the bridge of St. Cloud. The palace is one of the finest and most spacious in the environs of Paris, and is distinguished by its beautiful gardens and park, its magnificent cascades, and the master pieces of painting and sculpture which it contains. It was originally built by Jerome de Gendy, a rich financier,

in 1572. After his death, it was possessed consecutively by four bishops of Paris, of the same family, and was even then renowned for the extent and beauty of its gardens and the ornaments which embellished them. Louis XIV purchased the chateau de Gondy in 1658, and presented it to his brother, the Duke of Orleans, who spared no expense to improve and adorn it. The repairs and additions were executed under the direction of Lepautre, the Duke's architect, and Girard and Mansart the King's architects. These celebrated men formed of the existing buildings a uniform and complete palace.

Le Nôtre was charged with the plantation of the park, and is thought to have succeeded better at St. Cloud than in any other grounds which he laid out. This magnificent seat of the Dukes of Orleans remained in their family till 1782, when it was purchased by Marie Antoinette, Queen of Louis XVI. She took great delight in St. Cloud, added several buildings to it, and often visited it, accompanied by the king. Bonaparte always entertained a marked predilection for the chateau of St. Cloud, which had been the theatre of his first elevation; and there he lived and transacted the affairs of his empire more frequently than at Paris.

PALACE. The palace of St. Cloud is situated on the left of the bridge on entering the town, and on the southern slope of the hill. This situation prevents the view from extending on every side; but to the east, the eye wanders, without any obstruction, over Paris and the country beyond it.

The palace is an irregular building, the principal front of which is adorned with several remarkable pieces of sculpture. On the pediment is Time showing a dial surrounded by children repre-

senting the four parts of the day. The cornice is supported by four columns of the Corinthian order, and is surmounted by allegorical statues representing Force, Prudence, Wealth, and War. The first story is lighted by eleven windows, above which are medallions and bas-reliefs exhibiting the twelve months of the year; the middle one, in two compartments, comprises August and September. In the pediment of the right wing is Cybele, the goddess of the earth; and in niches four statues representing Youth, Music, Eloquence, and *la Bonne Chère*: in the pediment of the left wing is Bellona, and in the niches are statues of Comedy, Dancing, Peace, and Abundance. The statues are by Denizot; the sculpture of the pediments by Dupont.

INTERIOR. The first suite of rooms consists of the *grands appartemens*, to which the visitor arrives by the *grand vestibule*. In this vestibule, to the right, is the marble staircase, and to the left a stone staircase leading to the corridors of the apartments. It contains two groups in bronze: the one representing the rape of Proserpine, the other that of Orithya; a fine white marble statue of Epaminondas, by Bridan; an Egyptian figure in basalt; and two cups in porphyry. The marble staircase leads to the *appartemens d'honneur*, which are shown in the following order:

Salon de Mars. In this saloon, which is adorned with sixteen Ionic pilasters and four columns of marble, each of a single piece, are some excellent pictures by Mignard, representing the Forges of Vulcan, who is accompanied by Pan, Fauns, and Bacchantes; on the other side, Mars and Venus surrounded by Cupids and the Graces. The ceiling represents the assembly of the gods when summoned by Vulcan to be witnesses of the injury done him by Venus. Above the doors are, 1st. Jea-

lousy and Discord, 2d, the pleasures of the gardens. At the four angles of the ceiling is the device of the Duke of Orleans, namely: a bursting bomb-shell with the motto, *Alter post fulmina terror*. From this saloon we pass to the

Gallery of Apollo, of which the paintings are also by Mignard. Above the door is Latona, indignant at the insults of the Libyans, demanding vengeance of Jupiter. The ceiling contains nine pictures: the largest represents Apollo, or the Sun, coming out of his palace, accompanied by the hours of the day, over whom zephyrs spread dew; Aurora appears in a car, preceded by Cupid scattering flowers, and Light dispels the Night and eclipses the Constellations. This superb picture is accompanied by the Seasons. Spring is represented by the marriage of Flora and Zephyr; Summer, by the feasts of Ceres, at which the priest is about to slay the victim; Autumn, by the feasts of Bacchus, where the god is seen in a car drawn by panthers, accompanied by Ariadne; Winter, by Boreas and his sons; the Pleiades are melting into water and Cybele implores Heaven; in the back-ground is a stormy ocean, the shores of which are covered with ice. In the curve of the ceiling are four small pictures, viz: 1st, Clymene offering her son Phaeton to Apollo; 2d, Circe, to whom Cupid offers enchanted herbs; 3d, Phaeton falling from his chariot; 4th, Apollo showing to Virtue a brilliant throne which he intends for her. At the end of the gallery is a picture of Parnassus, the musicians and poets being represented by a nightingale and swans. The windows are surmounted by fruit and flower pieces, by Fontenay. Eight bas-reliefs in cameo represent—Apollo and the Sybil, Apollo and Esculapius, the judgment of Midas, the punishment of Marsyas, the metamorphosis of Coronis, Daphne changed into a laurel, Cyparissus transformed into a cypress, and Clytie into a sun-flower. A portrait of Pope Pius VII, after David, adorns this gallery, in which are two vases of Sèvres china, of an oval form, valued at 24,000 fr.; many other vases, a great number of statues and busts, some beautiful cabinets, and a bronze model of the statue of Henry IV upon the Pont Neuf. The valuable collection of articles in Buhl is particularly worthy of attention.

Salon de Diane. The central compartment of the

ceiling represents Night; the four other pictures are Hunting, Bathing, Sleep, and Diana's Toilet.

The furniture and hangings are of green Indian velvet. This room contains a fine picture, by Robert, representing Ruins at Nismes; another, by Watelet, affording a view of the Vosges; a portrait of Louis XVIII at fifteen years old; and some lustres of German cut glass. An object worthy of remark is a cabinet of lacker-work and mosaic-work, from which the diamonds of the crown were stolen at the Revolution.

The *Chapel* is entered by a door from the *Salon de Diane*. It is forty-eight feet in length, by twenty-six in breadth, and can contain two hundred persons. It is ornamented with pilasters of the Ionic order resting upon a basement of the Doric order. That part which faces the altar projects, and is supported by two columns which form a gallery. Between the pilasters are arches, in which are placed balconies. The windows, on the right, look to the park, and those on the left to the gallery. The archivolts of the upper arches are ornamented with groups of angels by Deschamps. Before the altar is a bas-relief in stone, six feet in height by five in breadth, representing the Virgin, the infant Jesus, St. Simeon and St. Anne, by the same artist. The vaulted ceiling is painted *en grisaille*, by Sauvage. It is composed of a central compartment, in which are painted the celestial regions. This is surrounded by twelve compartments above the pilasters; the four at the angles represent the Evangelists; the four in the middle exhibit Truth, Force, Justice, and Charity: the four others are the candlestick with seven branches, the pontifical ornaments, the tablets of the law, and the ark of the covenant.

Salon de Louis XVI. This room is now used as a billiard-room. The ceiling is painted in plaster colour, by Moëench; in the centre is a representation of Truth, by Prudhomme. Above the chimney piece is a portrait of the *Grand Dauphin*, father of Louis XV. The hangings are of crimson Lyons damask, valued at 56,000fr. The other ornaments of this room are two indifferent chandeliers of German cut-glass; a medallion time piece by Lepaute; a large blue china vase valued at 60,000fr.; a picture, by Count Forbin, representing an Eruption of Mount Vesuvius; and four sea pieces, by Vernet.

Salon de jeu. The ceiling is painted as the preceding, by the same artist; in the centre are eight Cupids, forming a rose. The hangings and furniture are of blue silk with gold roses. The ornaments are a German cut-glass lustre; four pieces by Vernet; two models of triumphal arches; and a clock, by Lepaute, representing the death of Lucretia; the latter is valued at 3,000 fr.

Salon de réception. The ceiling is painted as that of the foregoing room. The figure in the middle, representing Aurora, is by J. Ducq. The hangings of crimson and black Lyons velvet are valued at 92,000 fr. The furniture is covered with the same. Above the doors are two pictures, viz: Joseph and Potiphar, by Spada; Clorinda and Tancrede, by Tiavini; it contains two lustres of French cut-glass, with thirty branches, each valued at 10,000 fr.; a clock, by Robin, of a pyramidal form, representing the signs of the Zodiac, 10,000 fr.; four large chandeliers in bronze, chased and gilt, 30,000 fr.; two china vases, blue ground, 6,000 fr.; two with goat's heads, 4,500 fr.; two others, 3,000 fr.; and a superb vase of Sèvres porcelain, representing a conqueror in a triumphal car; it is adorned with a medallion containing portraits of Louis XVIII and the Duke of Angoulême; and the pedestal is enriched with fine cameos in white porcelain upon a blue ground. This saloon was furnished in 1812.

Salon du régulateur. It is painted in imitation of stucco; and contains a *régulateur* by Lepaute, and a groupe of three females in bronze.

Next come the apartments, formerly of the Queen, but now of the Dauphiness. They consist of the following rooms:—

An entrance room and an antechamber lead to the

Salon d'attente. Yellow hangings; furniture beech-wood and Beauvais tapestry. It contains a portrait of Marie Antoinette surrounded by her children, by Mademoiselle Lebrun; two designs, by Frogonard; two views

of Naples, by Denis; two marble pier tables, valued at 11,000 fr.; two red porphyry vases, 6,000 fr.; two China vases, 12,000 fr.; two Japan China vases, 1,000 fr.; two lava vases, antique form; and a bronze equestrian figure of Marcus Aurelius. On the chimney piece is a fine clock in china, by Lepaute.

Salon de réception. Hangings and furniture of yellow silk with medallion-like ornaments; a chandelier of French cut-glass with sixteen branches, valued at 20,000 fr.; a clock by Lepaute, 2,500 fr.; a bust of Charles X; two cut glass cups, 6,000 fr.; two round cups, of green porphyry, 2,500 fr.; and a magnificent pier-table of Sèvres porcelain.

Bed-room. This was formerly the queen's bed-room; the hangings are of green Lyons silk with yellow flowers; bed and furniture of the same. The room contains portraits of Louis XVI and Marie Antoinette, a clock, two China vases of an antique form, and two fine tables of petrified wood of great value.

The *toilet-room* is wainscotted; the floor, of different coloured wood. Here is a very large and splendid looking-glass; a curious antique ewer with serpents for handles, and ornamented with a band representing a triumph; a tomb of oriental agate; a Sèvres vase; and two vases of Oriental alabaster.

Work-room: of wood with fresco pictures and gilding. The furniture is of white Lyons silk; the tables, etc., are of French wood. It contains a cut-glass lustre; a tomb of jube, and several costly cups of agate, jasper, etc. From the window of this room a fine view of Paris, St. Denis, etc., is obtained.

The bath-room contains appropriate furniture.

The Dauphin's apartments are contiguous to those of the Dauphiness, and consist of

The Dauphin's bed-room. Hangings of crimson and yellow damask; bed and furniture to correspond; fur-

niture of citron wood; two antique vases of agate.

Saloon: hung with blue silk; furniture of the same with gilt ornaments; the lustre of cut-glass, valued at 4,000 fr.; the clock, 2,400 fr. This room, moreover, contains two superb tables of Florence mosaic work; a beautiful table of mother of pearl; and a crystal ewer and two cups.

Saloon of reception. It affords a fine view of the garden by a central window formed of a single pane, over which a mirror slides by touching a spring. The hangings are of yellow silk; the furniture of the same, and the curtains of white silk with a rich coloured border; the lustre, in French cut-glass, is valued at 36,000 fr. The ornaments of this room are four pier tables of French wood with marble tops; six equestrian figures of kings of France in *biscuit*; four porcelain baskets; some rock crystal vases; a clock by Robin, which marks the hour in all countries; two landscapes by Vernet; and a piece representing a *rendezvous de chasse*. This was formerly the king's bed-room.

Salon d'attente: hangings green silk; furniture of the same; it contains a bronze statue of Henry IV when a child; a marble bust of Louis XVI; a lustre of German cut-glass and several vases in crystal and china. The pictures are, four sea-pieces by Vernet; and Pope Leo X visiting the work-room of Raphael, by Marlet.

Billiard-room: hung with paper; lustre of German cut-glass. It contains six large pictures of animals, vases, etc.; and a fine flower piece in porcelain.

Antichamber. This room was newly furnished in May, 1814. From hence, the door leads to a staircase, in the vestibule of which is a large candelabrum in white marble, with a vase valued at 20,000 fr. In the walls are two bas-reliefs: the one representing Hippomenes and Atalanta; the other the goddess of spring, by Deschamps. The balustrade of richly wrought steel and brass is particularly worthy of notice.

From hence the visitor proceeds to the *King's private apartments*.*

The dining-room is of granite in imitation of stucco, and contains a fine clock by Lepaute, representing Study.

The cabinet is hung with green silk wrought with gold; furniture to match. It contains portraits of Louis XV and his queen; Louis XVI and his queen; Louis XIV when young; Madame Adelaide of France; and the Grand Dauphin and Dauphiness, father and mother of Charles X. There is also a clock by Lepaute; and some fine vases.

The dressing-room is hung with blue damask, bordered with brocade; furniture to match.

The King's bed-room is hung with rich white Lyons silk ornamented with flowers; furniture to match; and contains some rich candelabras.

The library, which contains 7,000 volumes, is plain.

Three saloons, which contain some tapestry of Beauvais and the Gobelins; portraits of Moreau and Pichegru and several antique vases and cabinets.

The salle de granite, or des gardes, is ornamented with portraits of the Vendean generals. A fine view of the orangery is obtained from this room.

In the left wing, on the first floor towards the court, are a suite of apartments formerly occupied by MONSIEUR (Charles X), and now appropriated to the Duchess of Berry. They are plain, and not shown.

The apartments of the Duke of Bordeaux and MADemoiselle are above the state apartments, but are not shown. A wire bridge leads from them to the garden of the Trocadero, which has recently been formed upon a piece of ground called *le montretout*.

Having thus finished our description of the apartments of St. Cloud, it is requisite to observe that,

* When the visitor enters by the grand staircase, the order here given is inverted.

as the furniture of the royal palaces is frequently changed, our account may soon after its publication be incorrect in some particulars.

PARK. The park is remarkable as a whole, and for the pleasing variety of its different parts. It is about four leagues in circumference. Since it was opened as a public promenade, it has ever been a favourite resort of the Parisians.

When Marie Antoinette purchased St. Cloud, she left the entrance of the park free as before, but reserved, as a private walk for herself, the part adorned with statues, and had it enclosed with palisades, which were repaired by Bonaparte. Thus the park is divided into two parts, one of which is contained and surrounded by the other. The former is called *le petit parc*, the latter *le grand parc*. The *petit parc* begins at the chateau, and extends to the left, almost always on the ascent, to the summit of the hill. On the right only, and below the chateau, is a sort of valley, which has its appropriate beauties. This park contains gardens and flower-beds ornamented with groves, and pieces of water, and is decorated with statues.

In the *parterre de l'orangerie* is a representation of the four Seasons. On the right are Antinous, by Bonazza; Diana, by Coysevox (who, under the features of the goddess, has exhibited Marie Adelaide of Savoy); two vases of white marble, the handles representing heads of satyrs; Bacchus, by Pusini; and Ceres. On the left, Hygeia, Juno, the Discololus, Melpomene, by Coustou, junior; and two vases, adorned with bas-reliefs, one displaying the

triumph of Thetis, the other that of Amphitryte.

Bassin des trois Bouillons. Health, Sickness, the Rhone, Cupid and Psyche, Cupid bending a bow.—*Tapis des trois bouillons.* A sleeping Faun.—*Salle de verdure.* Meleager, by Coustou.—*Grand tapis verd.* A centaur.—Near the *bassin Saint-Jean*, Iris.—*Petite salle de verdure.* Hippomenes and Atalanta. Near the *goulottes*, the wounded gladiator; above the *goulottes*, the player on the cymbals, and the Hottentot Venus. In the grotto facing the *salon de Mars*, Cupid playing with a Faun.—In the *Bassin du Fer à Cheval*, Flora, a Rape, the Grinder, Bellona, and Apollo destroying the Python.

A part of the little park, to the left of the *bassin des vingt-quatre jets*, is called *la Félicité*, and is laid out as an English garden.

The *grand parc* extends from the Seine, from which it is separated by the road from Sèvres to St. Cloud, to beyond the summit of the hill. The entrance is formed by two fine iron gates, one of which, erected in 1810, leads to the *place*, and the other to the grand avenue, which is planted with chesnut-trees, and terminates in an esplanade called *l'Etoile*. To the right of this avenue, is a long range of shops, constructed in 1807. These are let during the fête of St. Cloud, and the town derives a considerable revenue from them. Some are even occupied during the whole year.

To these shops succeeds a *café*, and beyond it, on the same side, two plantations of chesnuts and limes, in the midst of which is the grand cascade. The park, which stretches on the left as far as Sèvres,

is intersected by fine avenues, planted with elms, some of which are of a prodigious height. The entrance to the park from Sèvres is by two pavilions united by iron gates, at the extremity of the bridge.

The *cascade* of St. Cloud is divided into two parts; the first, called *la haute cascade*, the other, *la basse cascade*: in the middle of the first is a fine group representing the Seine and the Marne, by Adam. The *basse cascade* is not less imposing than the former by the abundance and rapid expansion of its waters; it is much larger, and produces a more striking effect. These cascades require an immense quantity of water. It has been calculated that three thousand seven hundred hogsheads of water are necessary to supply them for one hour. The reservoirs which distribute the water are so disposed that the cascades can play every fortnight, for three hours together, and even for four. It was constructed by order of M. d'Herward, comptroller-general of the finances.

Grand jet. The *grand jet d'eau*, known also by the name of the *jet géant*, is to the left of the cascades. Situated in front of a fine alley, which terminates in the grand avenue, near the *Étoile*, it rises with incredible force and rapidity to the height of one hundred and twenty-five feet, from a fine basin, an acre in extent, of which it forms the central point. Surrounded by lofty trees, the water falls in a shower on their summits, and gives them freshness and life. It consumes six hundred hogsheads of water in an hour.

One of the finest spots in the park, is that upon

which Bonaparte built an obelisk, surmounted by a copy in baked earth of the Athenian monument of Lysicrates, vulgarly called the *Lantern of Demosthenes*. From its summit is one of the finest views near Paris. The flower garden is situated at the extremity of the great park not far from Sèvres, and contains nearly seven acres. There are other buildings belonging to this palace, which are worth a visit, as the orangery, the theatre, the stables, the *manège*, and the *pavillon de Bréteuil*.

FÊTE or FAIR. The *fête* of St. Cloud begins on the 7th of September and lasts three Sundays. It is the most celebrated in the vicinity of Paris, and attracts an immense multitude. It is held in the park, and no one, without having seen it, can imagine the number of tradesmen, mountebanks and persons of all classes who assemble together. On the last two Sundays the *fête* is most numerously attended. Some visitors go to it by land, and others by water. In the evening the pleasures of Terpsichore and Momus crown the amusements of the day. Dances are formed on every side, and the music of instruments resounds to a great distance. The grand avenue is brilliantly lighted up. The areas, which are the theatres of the dances, sparkle with a thousand lamps, and the cascades seem to roll rivers of fire. The *fête* is kept up till a late hour. During the *fête*, the apartments of the chateau are open to the public. The cascades and the grand *jet d'eau* play on each of the three Sundays, from three o'clock to five.

Many strangers who visit St. Cloud, endeavour to see Versailles on the same day; but, as the latter re-

quires a whole day, they would do better, after visiting St. Cloud, to proceed to the porcelain manufactory of Sèvres, and the royal palaces of Belleville and Meudon in the neighbourhood. They could then return to Paris by Issy and Vaugirard. Conveyances for St. Cloud stand at Place Louis XV.

SAINT CYR.

This is an establishment called *Maison de St. Cyr*, in the great park of Versailles, at five leagues south-west of Paris. It was founded by Madame de Maintenon, for the gratuitous education of two hundred and fifty young ladies of noble birth. The plans of the building were furnished by Jules Hardouin Mansart; and the works were carried on with such activity, that although only begun the first of May, 1685, they were finished on the first of May following, and the house was in a situation to receive the young ladies. Two thousand five hundred workmen were kept constantly employed.

In 1793, this institution was abolished, and, in 1801, was succeeded by a special military school.

SAINT DENIS.

This town, which is two leagues to the north of Paris, on the Calais road, owes its celebrity to an ancient abbey of Benedictine monks, and to the circumstance of the kings of France having chosen its church for their place of burial. The church was dedicated to St. Denis, who was interred there, after martyrdom, with Rusticus and Eleutheros, about the year 250. A pious lady, named Catulla, who had a field near the spot, erected a tomb for the remains of the three martyrs, over

which a chapel was afterwards built. In the year 580, king Chilperic having lost his son Dagobert, had his body transported to the chapel. This was the first prince known to have been buried there.

Dagobert I founded the abbey of St. Denis in the year 613, and dying in 638 was buried there. Pepin, father of Charlemagne, demolished the church, which had been greatly enriched and ornamented by Dagobert, and began one much more spacious on its site, which was finished by Charlemagne, and consecrated in the presence of that monarch and his court, in 775.

Of this church, there remain only the *crypts*, or subterranean chapels round the choir. They still present tolerably perfect models of the Lombard architecture introduced into France by Charlemagne. It was in these chapels that, for a century and a half before the revolution, the kings of France were interred.

Suger, abbot of Saint Denis, and regent of the kingdom during the first crusade of Louis VII, demolished the church, and built a more majestic one, of which the porch and two towers still remain. It was finished in 1144, and was embellished by Suger, who sent to all parts of France for the most skilful painters, sculptors, goldsmiths, and glaziers. The windows of coloured glass were of beautiful design and execution.

The church built by Suger appears to have been wanting in solidity, as it was reconstructed in the following century by St. Louis. From its having been constructed at different periods, the plan of the church is irregular. To draw straight lines, the principal entrance should be at the spot occupied by the southern tower. This want of regularity did not escape the notice of Peter the Great, who

visited St. Denis, in 1717. When king John was made prisoner by the English, at the battle of Poitiers, the monks of St. Denis, apprehensive that their church would be attacked for the sake of plunder, resolved to fortify it. It is supposed that the battlements which still remain at the lower part of the two towers, date from that period. The church of St. Denis, therefore, as it now appears, was built at five different periods; the first in 755, the second in 1140, the third in 1231, the fourth in 1281, and the fifth in 1373. Few buildings of the kind in France can lay claim to such high antiquity.

The *oriflamme*, that celebrated banner of the French, which they regarded for so long a period as the *palladium* of their country, was deposited in the church of St. Denis. Whenever the kings of France went out to battle, they came in state to receive the *oriflamme* from the abbot, and confided it to an officer who was reputed the most valiant knight, and who made oath to preserve it unstained, and to die rather than abandon it. From Louis VI to Charles VII, it always appeared at the head of the French armies, and, whether victorious or unsuccessful, was never captured. But, at the latter period the white flag having become the banner of France, the *oriflamme* ceased to be held in veneration, and remained among the treasures of St. Denis. It is known to have been still in existence in 1594, since which time it is no more mentioned; but the manner of its disappearance is unknown. The *oriflamme* was of scarlet taffeta, cut in three points, ornamented with gold stars and fringe, and attached to a gilt lance. A model of this celebrated standard is suspended at the bottom of the choir, above the relics of St. Denis.

No church in France was so rich in relics and ornaments as that of St. Denis. These valuable objects were contained in six presses; but they were all dispersed and destroyed in 1793.

But what principally excited the curiosity and admiration of the strangers who visited St. Denis was the magnificent collection of tombs and monuments, which, during a series of ages, had been erected to the memory of kings, queens, princes, and heroes. At the revolution, these were transported to the *Musée des Monumens Français*, but since the return of the Bourbons most of them have been restored.

In pursuance of a decree of the Convention, in 1793, the remains of the kings and queens of the three races of the French monarchy were disinterred, and thrown into two large trenches without the church, opposite the northern porch. A mound of turf surrounded with a railing has been raised over the spot.

After this period, the church of St. Denis, having been neglected for several years, had nearly fallen into ruins, when Bonaparte gave orders for its repair. He also destined the vaults for the sepulture of the princes and princesses of his dynasty. The works begun by him have been carried on since the restoration, and the edifice now displays a high degree of splendour.

To the right and left on entering are the bas-reliefs and other parts of the tomb of Dagobert and Nanthildis his queen, built in the wall.* The part

* This tomb is not that in which Dagobert was buried, but one erected by St. Louis, the original one having been destroyed by the Normans. The bas-reliefs related to a vision of a hermit named John.

to the left is particularly worthy of attention. In the first bas-relief beginning at the bottom is represented the corpse of Dagobert; in the second Dagobert is seen dying, and St. Denis exhorting him; in the third, appears a boat with devils tormenting poor Dagobert's soul; in the fourth, are two angels, with St. Denis and St. Martin, who walk upon the waves to the boat, and rescue the soul of Dagobert from the devils, some of whom fall into the sea; in the fifth, St. Denis, St. Martin, and St. Maurice hold the soul of Dagobert in a sheet whilst angels sprinkle incense upon it; in the last, St. Denis and St. Martin are kneeling before Abraham, and beseeching him to receive the soul into his bosom. On the same side are the magnificent monuments of Louis XII and Anne of Brittany, and Henry II and Catherine de Médicis. The latter was erected after designs by Philibert Delorme. It is forty feet in height by ten in breadth, and twelve and a half in length. It is adorned with twelve Composite columns and twelve pilasters of deep blue marble. At the angles were four bronze figures representing the cardinal virtues. The corpses of Henry II and Catherine, in white marble, are represented upon a bed. The portrait of the latter is given with remarkable truth, and the light garment thrown over her body is exquisitely beautiful. Above the entablature are bronze statues of the same sovereign and his consort in their state costumes kneeling before a desk; and in the basement are four bas-reliefs, representing Faith, Hope, Charity, and Good Works. On the opposite side is the truly sumptuous tomb of Francis I and Claude of France. A monument is to be erected here to the memory of Louis XVI and Marie Antoinette, and some parts of it are already

finished. A statue of the queen, beautifully executed, is particularly worthy of attention.

The north and south doors are beautiful; and above them are Gothic figures, partly gilt; one representing Jesus Christ, and the other, the Virgin Mary. On one side of the northern door is a spiral column to the memory of Henry III.; and on the other side, a column, with flames issuing from it, in memory of Francis II.

At the south door is a beautiful column in honour of the Cardinal de Bourbon, and one to the memory of Henry IV. The latter is of porphyry, and has a Corinthian capital.

In approaching the choir from the nave we see on each side a door leading to the vaults. These doors are adorned with four statues representing the four cardinal virtues, which once ornamented the monument of Henry II. The high altar was made for the marriage of Bonaparte with Maria Louisa, and was placed on that occasion in the gallery of the Louvre. Bonaparte afterwards gave it to the church of St. Denis. This magnificent altar is of veined black marble ornamented with *fleurs de lis* and the royal monogram in gold. The entire front is formed of a bas-relief, in bronze, representing the Adoration of the Wise Men. Above are six candelabras, a tabernacle, and Christ upon the cross, the whole of bronze exquisitely wrought and richly gilt. It is only uncovered during divine service, which commences daily at ten o'clock. On each side of the altar are two consoles of similar marble ornamented with bronze. That to the left supports a lamp which burns continually, both day and night.

Behind the altar is a fine portico, near which is a shrine presented by Louis XVIII, containing the

relics of St. Denis, which had been preserved in the parish church. Behind the portico is the chapel of the Virgin.

The sacristy is spacious and highly ornamented. It receives light at the two extremities. The ceiling is supported by a range of wooden columns. It possesses some beautiful pictures representing, 1. the Preaching of St. Denis, by Monsiau; 2. Dagobert ordering the construction of the church of St. Denis, by Menageot; 3. the Burial of Dagobert, by Garnier; 4. the Dedication of the church in the presence of Charlemagne, by Meynier; 5. St. Louis causing the cenotaphs to be placed in the choir of St. Denis which he had erected to the kings his predecessors; 6. St. Louis receiving the *oriflamme* at his departure for the crusade, by Lebarbier aîné; 7. Philip bearing upon his shoulders the remains of St. Louis, his father, by Guerin; 8. the Disinterment of the remains at St. Denis, at the revolution; 9. Charles V visiting the church of St. Denis, where he is received by Francis I, by Gros; 10. the Coronation of Mary de Medicis, at St. Denis, after Rubens, by Monsiau; 11. Louis XVIII commanding that the works at St. Denis should be continued, by Menjaud; * 12. Louis VI, on his death-bed, giving his benediction to his son, Louis VII, by Menjaud.

On entering the royal vault, by the door on the left, we see near the entrance a bas-relief of the third century. Next, a tomb of the sixth century; the tombs of Childebert, Clotaire, and Charibert; and of Philip and Charles, brothers to St. Denis.

Hence we pass to the tombs of the Merovingian kings. Then come the Carlovingian monarchs, of

* The figure in this picture was originally Bonaparte.

whom there are the six following statues: Charles-magne, Louis I, Charles II, Louis II, Charles III, and Louis IV. And afterwards the kings of the Capetian race.

We now arrive at the entrance of the royal vault, which is the same as that in which the kings were formerly buried. When Bonaparte destined it for a place of sepulture for himself and family, it was closed by two bronze doors, to which there were three locks, and which could not be opened without an order from the hand of Bonaparte. These doors have been removed, but still remain at the entrance, which is now closed by two slabs of black marble surmounted by the royal arms and a gilt crown. The entrance by which the bodies are lowered into the vault is in the nave on the right of the choir. In the royal vault are deposited the remains of Louis XVI and Marie Antoinette his queen; Louis XVIII; two aunts of Louis XVIII, who died at Trieste; the Duke of Berry, and two of his children.

Opposite the royal vault is an expiatory chapel originally planned by Bonaparte, but executed since the restoration. The names of all the princes whose tombs were violated, are inscribed in gold letters on black marble tablets on each side of the altar.

To the right and left of this chapel are some other tombs of the Capetian race, and busts of Louis XIII, St. Louis, and his queen.

Turning to the right, we observe, in a vault closed by an iron railing, the coffin of the Prince de Condé, who died in 1817. It was placed there by special permission of the king.

The ancient abbey of St. Denis, which had been rebuilt a few years before the revolution, is now converted into barracks.

The buildings of a convent of Carmelite nuns,

suppressed at the revolution, are occupied as a *Maison Royale d'Education de l'Ordre Royal de la Légion d'Honneur*, which has two dependencies; one in the rue Barbette, Paris, and the other in the Hôtel des Loges, forest of St. Germain. This Institution was founded by Bonaparte in 1809, for the gratuitous education of the daughters of such members of the Legion of Honour as had limited pecuniary resources, or who had fallen in battle. The chief house was originally at Ecouen, under the superintendence of the celebrated Madame Campan, and had four dependencies. Upon the restoration, the chief house was established at St. Denis, the dependencies were limited to two, the regulations were modified, and the three houses placed under the direction of a religious community named *Congrégation de la Mère de Dieu*. These houses are under the control of the grand chancellor of the Legion of Honour, who presents the pupils to the king for his nomination. The number of gratuitous pupils is fixed at four hundred, besides which three hundred boarders are admitted. At the head of the house is a lady called *la surintendante*, who has under her orders seven *dames dignitaires*, ten ladies of the first class, thirty of the second class, and twenty novices. All the ladies of this house wear decorations according to their rank.

There are three considerable fairs at St. Denis. The most frequented is that called the *Landit*, which opens on the Saturday or Wednesday nearest the 11th of June, and lasts a fortnight. The second begins on the 24th of February, and lasts also a fortnight; the third on the 9th of October, and lasts nine days. The number of the inhabitants is four thousand six hundred.

The island on the Seine, called *l'Ile d'Amour*,

has a very picturesque appearance, and is famous for excellent craw-fish.

Stages for St. Denis start from No. 12, rue du faubourg St. Denis; and conveyance may be had in *petites voitures* at the entrance of the rue d'Eng-hien, from the rue du faubourg St. Denis.

SAINT GERMAIN EN LAYE.

In ancient times Paris was surrounded by vast forests, of which several portions still remain. That called *Sylva Lida*, in the time of Charlemagne, was one of the most considerable. From this forest (*laye*) the town of St. Germain derives an addition to its name.

The ancient kings of France had a mansion at St. Germain; but it was Francis I who chiefly contributed to make it a splendid royal residence, by building a palace. Henry II, Charles IX and Louis XIV were born at St. Germain. Henry IV took great delight in this palace, as did his son Louis XIII, who died there in 1643. When Christina, queen of Sweden, came to France, Louis XIV assigned her the chateau for her residence. After the death of his mother, Anne of Austria, Louis XIV, who never liked Paris, fixed his residence at St. Germain. He made great alterations and additions to the palace and gardens, and completed the magnificent terrace begun by Henry IV. It is half a league in length, and nearly one hundred feet in breadth; and the view from it is magnificent. Louis XIV quitted St. Germain for Versailles; and when Madame de Montespan succeeded in his affections to Madame de la Valliere, he gave the latter the chateau of St. Germain for her residence. It afterwards was occupied by James II, King of England, who kept a kind of court there for ten or

twelve years, till he died, September 16th, 1701. Under Louis XV and Louis XVI the palace of St. Germain was abandoned. During the revolution it was converted into barracks, and Bonaparte established in it a military school for training cavalry officers. At present it serves as barracks for a division of the king's guards.

On the *place d'armes*, fronting the château, is an unfinished church begun in 1766, to which Louis XV contributed 100,000 fr., but the building having been commenced on too large and elegant a plan, it was never finished. The works, however, are now in progress.

The only house worthy of observation at St. Germain, besides the château, is the Hôtel de Noailles, which is remarkable for its elegant architecture and magnificent garden. It is now used as barracks for the *gardes du corps*, compagnie de Noailles.

At St. Germain, there is a neat theatre in which the Parisian actors perform occasionally.

The air being reckoned salubrious, this village contains a number of schools for both sexes; the chief of which is the College de St. Germain.

Two annual fairs are held in this town; one called *fête de St. Louis*, the other *fête des Loges*. The first takes place at the entrance of the forest, near the gate of Poissy, on the Sunday after the 25th of August, and lasts three days. The second, which also lasts three days, begins on the first Sunday after the 30th of August, and is held near the *château des Loges*, a house dependent upon the maison royale de St. Denis.* This fair being held in the midst of the forest has a highly pleasing and picturesque appearance, particularly at night. It is nearly as much frequented as that of St. Cloud.

* See page 789.

The chief productions of this place are vines. The forest is the largest near Paris, and one of the finest in the kingdom; it is said to contain five thousand five hundred and fifty acres. It is traversed by good roads, and abounds in stately trees, the timber of which is reckoned the best brought to Paris. A great number of stags, deer, roebucks and wild boars, are preserved here for the royal hunt. There is also a pheasantry, surrounded with walls, and sown with buckwheat. The administration of the forest consists of a captain, a lieutenant, a sub-lieutenant, a chief game-keeper, horse and foot rangers and porters. The soil of the forest is in general similar to that of the Bois de Boulogne.

St. Germain is two leagues north of Versailles, and four west of the metropolis. Number of inhabitants, ten thousand. Conveyances start from the rue de Rohan and the quai des Tuileries.

SAINT GRATIEN,

Situated a little below the village of Montmorency, is three leagues and a half north of Paris, upon the Pontoise road. It is remarkable for its chateau, in the midst of a park of about five hundred acres, containing a magnificent piece of water. This chateau belonged to the celebrated Marshal Catinat, one of the greatest generals of Louis XIV, who died there in 1742, and was buried in the church. The country round St. Gratien is extremely varied and picturesque. Conveyances, rue d'Enghien.

SAINT MANDÉ.

This village consists principally of a long street

parallel to the wall of the forest of Vincennes. It is about half a mile from the barriers of Paris, and its houses are for the most part country seats of the Parisians. There are also a considerable number of *guinguettes* to which the lower classes of the capital flock on Sundays. Number of inhabitants, three hundred. *Fête*, the Sunday after St. Peter's Day. Conveyances, rue de la Roquette.

SAINT MAUR

Is a celebrated village which some antiquaries suppose to have been founded by Julius Cæsar. It owes all its glory to an ancient Benedictine abbey, famed for the regular and meditative life of its monks. After having flourished for nearly nine centuries, it was secularised in the sixteenth century; and eight or nine canons were substituted in the place of the monks. The celebrated Rabelais, afterwards rector of Meudon, was a monk in this convent, and is said to have composed there a great part of his *Pantagruel*. The library, which was the finest and most extensive of those times, now forms a part of the king's library, at Paris. Near the village of St. Maur, before the revolution, was one of the most magnificent chateaus in the environs of Paris, which had successively belonged to the bishop of Paris, Catherine de Medicis, and the princes de Condé. Having been sold at the revolution, as national property, it was entirely demolished; but the park remains in its former extent and beauty. It was at St. Maur that the first essays in comedy were made by the *Confrères de la Passion*, in the reign of Charles V.

This village, though it has lost much of its ancient celebrity, has still many pleasant country seats. It

is two leagues and a quarter south-east of Paris. The soil is bad and unproductive. Number of inhabitants, six hundred. *Fête*; the Sunday after St. John's Day. Conveyances, rue de la Roquette.

SAINT MAUR (PONT DE).

This village, two leagues and a half from Paris, at the south-east extremity of the Bois de Vincennes, owes its origin and name to a bridge at that spot, over the Marne, which existed as early as the twelfth century, and was thoroughly repaired in 1811. The same year a canal was begun at a short distance below the bridge. The Marne here forms, by its windings, a kind of peninsula, which, from Pont de St. Maurice to Charenton St. Maurice, is scarcely half a league broad, while the windings of the river form a course of nearly seven leagues. The navigation in this long circuit being very difficult and dangerous, particularly in winter, was the occasion of undertaking the canal, which is now completed, and does the greatest honour to the engineer who directed the works. This canal, terminating in a vast and magnificent basin, is almost entirely cut out of the solid rock, and is arched over with an immense vault of stone sixty feet in height. It is thirty feet in breadth and has a towing path ten feet wide. The outside of the vault is planted with four rows of trees, which form a very picturesque promenade from its position, and its extensive and varied prospects. This canal, with the basin, capable of containing a thousand boats, is one of the finest and most curious works of the age; and we recommend all those who admire great and useful undertakings to visit it. The number of inhabitants is two hundred and thirty. Conveyances, rue de la Roquette.

SAINT OUEN.

This village is about a league and a half north of Paris, on the left of the road leading to St. Denis. It appears that at a very remote period the kings of France had a palace here.

St. Ouen will ever be celebrated in history for the events which took place there in 1814. It was in the chateau of St. Ouen, which has since been sold and demolished, that Louis XVIII stopped on the 2nd of May, previous to his solemn entry into Paris. The same evening he issued a proclamation promising to give a free constitution to the French nation. The next morning, at eleven, the king left the chateau, in an open carriage drawn by eight horses, in which were also the Duchess of Angoulême, the Prince de Condé, and the Duke of Bourbon, and entered Paris amidst an immense concourse of people. A considerable fair is held at St. Ouen on the 24th of August, and two following days. Number of inhabitants, seven hundred. *Fête*, the first Sunday after August 24th.

SCEAUX,

Successively called *Sceaux Colbert*, *Sceaux du Maine*, and finally *Sceaux Penthièvre*, after the different proprietors of the chateau, is a large village about two leagues and a quarter south of Paris. The church, which is neat and elegant, particularly the porch, was built by Colbert, in 1677, who also erected a most magnificent chateau, with an immense park laid out by Le Nôtre. In 1700, this property was purchased by the Duke du Maine, son of Louis XIV, and Madame de Montespan, after whose death it passed into the hands of the Duke of Penthièvre. At the revolution the chateau and park

were sold as national property ; and the chateau demolished.

The mayor of Sceaux and some other persons associated and bought the part called the *orangerie*, which they converted into a place of amusement. Every Sunday, from the 1st of May to the 1st of November, there is a *bal champêtre* in this ancient garden of Colbert, which is much frequented, and is without exception the prettiest near Paris. Number of inhabitants, fifteen hundred. *Fête*, the first Sunday after June 24th. Conveyances, rue d'Enfer, St. Michel.

SÈVRES.

This village, two leagues to the west of Paris, is one of the most ancient in the environs of the metropolis, it being known to have existed in 560. A fine new bridge of stone was begun in 1812, and was nearly terminated when, in 1815, an arch was blown up to prevent the passage of the enemy. It has since been finished, and forms a fine entrance to the village. At a short distance from it, on the right, two elegant pavilions, with iron gates between them, afford an entrance into the park of St. Cloud.

The village of Sèvres is principally celebrated for its magnificent manufactory of porcelain. This establishment was formed in the chateau de Vincennes, in 1738, by the Marquis de Fulvy, governor of the chateau. About the year 1750, the farmers-general having purchased the manufactory resolved to transfer it to Sèvres. To this effect they erected a spacious edifice upon the left side of the road from Paris to Versailles. This building was finished and the manufactory transferred there in 1755. Louis XV, at the solicitation of Madame de Pompa-

dour, bought it of the farmers-general in 1759, and since that period it has formed part of the domains of the crown. The manufactory of Sèvres is a handsome building, and contains a museum consisting of a complete collection of foreign china, and the materials used in its fabrication; a collection of the china, earthenware, and pottery of France, and the earths of which they are composed; and a collection of models of all the ornamental vases, services, figures, statues, etc. that have been made in the manufactory since its first establishment. These models and specimens, which comprehend every kind of earthenware, from the coarsest pottery to the finest porcelain, are arranged in the following order: 1. Etruscan vases, antique pottery, Grecian, Roman, and Gallic; 2. foreign earthenware, delft-ware, and stone-ware. Here may be seen some delft-ware of the fifteenth century, the first that was varnished; 3. French earthenware, delft-ware, and stone-ware; 4. an interesting representation of the fabrication of porcelain from the formation of the clay to the finishing. This closet also contains an example of every defect to which porcelain is liable. A cup not weighing more than if it was of pasteboard is particularly entitled to observation; 5. porcelain of China, Japan, and India; 6. porcelain of the different manufactories of France, with a progressive table of the qualities and prices to the present day; 7. porcelain of Piedmont, Tuscany, Prussia, Brunswick, Venice, Lombardy, and other Italian towns; 8. porcelain of England, the Netherlands, Spain, Portugal, Saxony, Austria, and Bavaria; 9. this closet contains specimens relating to the colouring of porcelain, glass, and earthenware, and of the defects to which it is liable. An aigrette in pink, white,

and green glass, of the greatest beauty, should not escape observation.

In the library attached to the establishment there are about two hundred volumes, with figures, consisting of travels, descriptions, etc. for the use of painters. The room is ornamented with a considerable number of statues and busts, after the antique.

The porcelain originally manufactured at Sèvres, called *porcelaine tendre*, was a composition of glass and earths, susceptible of combining by fusion. That now manufactured, called *porcelaine dure*, is formed of *kaolin*, from the quarries near Limoges, alkali, sand, saltpetre, and nitre, to which, when in a state of fusion, clay is added. It requires a great fire to be hardened.

What is called *biscuit de Sèvres* is this substance not enamelled. The paintings are executed upon the porcelain after it is hardened, and it then requires only a slight degree of heat to fix the colours and enamel. M. Brongniart, director of the manufactory, has successfully applied the pyrometer to the firing of porcelain after it has been painted. The pyrometer is a kind of steel-yard with a needle placed at the extremity of a bar three feet in length. In the middle of this bar is a tube containing twenty-nine inches of porcelain and seven inches of silver. That end of the bar at which the silver is placed is introduced into the oven in which the porcelain is to be fired, and the heat by dilating the silver sets the needle in motion by means of a wheel at the extremity of the bar, and this shows the degree of heat required. In firing of porcelain wood alone is employed. An ingenious method has also been discovered of printing the patterns upon porcelain, by which the execution is more perfect, and

it is effected in much less time. The beautiful blue known by the name of *bleu de Sèvres*, the manner of obtaining which was supposed to be entirely lost, has been re-discovered by M. Brongniart, who has likewise applied himself with the greatest care to find out the art by which the beautiful glass in ancient church windows was coloured. His exertions have in some degree been crowned with success. In one of the show-rooms may be seen a beautiful Sappho; and in the museum some other pieces which in colour equal the ancient specimens; except the red, which he has not yet been able to rival. The workmanship of the royal manufactory of Sèvres is much more highly finished than that of any manufactory of the same kind in France, notwithstanding they use the same substance. The white porcelain is higher in price than that of any other manufactory, on account of the exquisite and difficult shapes of the articles. The painters of the manufactory of Sèvres are of the first merit, and the principal artists of the French school take pleasure in giving counsel to the painters of Sèvres.

The number of workmen exceeds one hundred and fifty. The expenses amount to 220,000 or 250,000 fr. a year, but the receipts are equal. The former are paid by the Civil List, and the latter are paid into the Royal Treasury.

The show-rooms of this manufactory, which contain a splendid assortment of rich and costly articles, are open daily to the public, who may purchase any articles they please. An exhibition of the productions of Sèvres is made every year at the Louvre, when the king selects such objects as he thinks proper, for which the price fixed is paid. Presents to foreign courts are also manufactured here. There is a dépôt of articles for sale, at No. 55, rue St.

Anne, Paris. Applications for visiting the workshops must be addressed to *Son Excellence le Ministre de la Maison du Roi*, but it is very difficult to obtain admission.

Behind the manufactory of Sèvres, upon an eminence, is a small house of a fanciful construction, called *le Pavillon de Lully*, in which that great master in music composed a part of his works.

The valley of Sèvres is bordered on both sides by numerous quarries; but good stone is scarce. Conveyances stand in the Place Louis XV.

STAINS,

A village about three leagues north of Paris, is celebrated for its magnificent chateau, and fine park and gardens. The number of the inhabitants is seven hundred. Conveyances, rue d'Enghien.

SURESNES,

A large village, two leagues west of Paris, was formerly famous for its wines. It is remarkable for the crowning of the *Rosière*, which takes place there on the Sunday after St. Louis's Day. According to the foundation, the rector is to select, after vespers, three of the village girls, above eighteen years old, most distinguished for their good conduct; and is to make his choice known to the *syndics* and *marguilliers* of the parish. The latter assemble about six in the evening, and proceed to the election of the *Rosière*, by ballot. The fortunate girl is crowned with a garland of roses, and receives 300 francs. Number of inhabitants, twelve hundred. Conveyances, Place Louis XV.

VAUGIRARD.

This large village, contiguous to the walls of Paris, is much frequented by the labouring classes on Sundays ; and therefore abounds with *guinguettes*. The quarries of Vaugirard present the following strata : first eighteen beds of calcareous and argillaceous *marl*, forming a mass of about three metres in thickness. Then strata of coarse limestone, containing *lucines*, *cerites* and *milliolites*, in prodigious numbers. Immediately below a red stratum, almost solely composed of *cerites*, is a layer of *marly limestone*, with numerous impressions of leaves ; this is between two strata, which contain a similar species of marine shells. The whole of the strata are of limestone, containing a great variety of fossil shells. The number of the inhabitants, three hundred.

VERSAILLES.

This large handsome town, formerly a part of the province called l'Ile-de-France, and of the diocese of Paris, is situated at the distance of four leagues from the capital. It is the *chef lieu* of the department of the Seine et Oise, the see of a bishop, and the seat of a prefecture, and three tribunals, namely, a court of criminal justice, a tribunal *de première instance*, and a tribunal of commerce : it also possesses a royal cavalry school, an agricultural society, and a college.

The earliest notice of this place is in a charter, granted, in 1037, by Odo, Count de Chartres, in which one of the witnesses is styled *Hugo de Versaliis*. It continued a mean village till the reign of Louis XIII, who built a hunting-seat there. The attachment of Louis XIII to this residence induced

many of his courtiers to build houses near it, but it was not till the reign of Louis XIV that Versailles became remarkable. When that prince had determined to build a sumptuous palace, he wished also to have a town to correspond with it. He therefore gave great encouragement and granted many privileges to those who built houses at Versailles; so that in a few years a magnificent town arose, as if by enchantment. At the revolution, the population of Versailles was computed at one hundred thousand souls, but at present it does not contain thirty thousand inhabitants.

Our limits will not allow us to notice the remarkable events that have occurred at Versailles, particularly during the revolution. But they may be found in the *Cicérone de Versailles*,* and in all the histories of the last century and of the revolution.

The palace of Versailles was begun by Louis XIV, in 1661, and finished in 1672. The gardens and park were laid out by Le Nôtre. Beyond the gardens he formed a second enclosure, which is called the little park. Its circumference is about four leagues. At the extremity of the little park, Le Nôtre established a third enclosure, which is two leagues round, and contains several villages. The money expended by Louis XIV, in forming this splendid residence and its dependencies, is computed at between thirty and forty millions sterling! This profusion was one of the causes of the misfortunes which clouded the end of his long reign, and contributed to hasten the progress of the revolution.

PLACE D'ARMES.—This *place* is in front of the palace, and in shape is a kind of truncated triangle, the greatest breadth of which is about two hundred and sixty yards: it is formed by the three great avenues of Paris, Sceaux, and St. Cloud, which open

into it. The royal stables are to the right and left of the *place d'armes*; and towards the avenue de Sceaux is a building, representing a large tent, which was erected in 1773, for the French guards.

GRAND COURT.—This court is separated from the *place d'armes* by an iron railing one hundred and seventeen metres in length, which is terminated by two colossal statues surrounded by Genii, the one representing Peace, and the other Glory. It is skirted by buildings, formerly destined for the ministers, and terminated by two large pavilions. The breadth of the court is two hundred and thirty-four metres. Beyond this court was a smaller one, formerly called *la Cour Royale*, separated by a railing, which was destroyed during the revolution. The buildings on each side are of modern and elegant architecture; and form a striking contrast to the antique style of that which surrounds the marble court. The fronts towards the *place d'armes* present on each side a pediment supported by four Corinthian columns. In the pediment are the arms of France supported by Religion and Justice.

FRONT TOWARDS THE COURT.—From the *cour royale*, is an ascent by five steps into another court, called *la cour de marbre*, from its being paved with black and white marble. The buildings which surround it are of brick and stone, in a tawdry style of architecture. This building, with those on the two sides of the court, are remains of the hunting seat of Louis XIII, and have a most unhappy effect when contrasted with the rest of the palace. The whole of the buildings which surround the *cour de marbre*, are ornamented with fine busts of the Roman emperors and empresses, in white and coloured marble. The gallery which crowns this front of the palace is separated from distance to distance by

groups. The clock is supported by Mars and Hercules.

FRONT TOWARDS THE GARDEN.—This front, called also *la façade neuve*, presents an extent of about eight hundred yards. It consists of a ground-floor, two stories, and an attic; and is decorated with Ionic pilasters. Fifteen projecting bodies, ornamented with columns of the same order, are surmounted by colossal statues in stone, representing the Four Seasons, the Twelve Months of the year, and the Arts. Four statues in bronze representing Silenus, Antinous, Apollo, and Bacchus, crown the central pavilion.

INTERIOR.—The number of apartments in this palace is so great that we can only notice the most remarkable.

Chapel.—In the grand vestibule near the entrance is a superb bas-relief, by Pujet, representing Alexander and Diogenes. The chapel was begun in 1690, and was finished in 1710. Voltaire considers it of ill proportions, and ridiculously long. He says,—

Ce colifichet fastueux,
Qui du peuple éblouit les yeux
Et dont le connoisseur se raille;

but it certainly forms altogether a magnificent and splendid work of art, which cannot be seen without admiration. It was the last work of the celebrated architect Jules Hardouin Mansart. This chapel is forty-four yards in length without the walls; the galleries are decorated with sixteen Corinthian columns, and twenty-two half columns, between which are twelve large windows. On the ground-floor are also twelve windows; and in the vaulted ceiling there are ten.

The interior is adorned with sculpture, paintings,

and bas-reliefs, by the most skilful artists. The pavement is formed of richly variegated marbles. The organ, placed above the altar, in front of the royal pew, is considered, in respect of execution and ornaments, one of the finest works in France. In order to form a correct idea of the magnificence of this chapel, the tourist should certainly attend Divine service, which commences at half past eleven o'clock on Sundays.

Theatre.—The theatre was begun in 1733, by Louis XV, and finished in 1770, on the marriage of Louis XVI. It is of a circular form, containing about nine hundred superficial feet, and is one hundred and twenty feet in height. From the amphitheatre to the curtain it measures seventy-two feet in length, and is sixty feet in breadth at the first tier of boxes. From the floor to the ceiling, the height is fifty-one feet. The interior is decorated with pillars which once were richly gilt. The paintings of the ceiling, representing the Amours of the Gods, are by Du Rameau. The number of spectators it will contain is fifteen hundred. This theatre may be converted into a ball-room, by fixing moveable columns upon the stage. The boxes were formerly hung with tapestry and adorned with mirrors, but these have fallen beneath the unsparing hand of revolutionary Vandalism. The theatre having been long neglected, is fast falling to decay; but it is said that, like the other parts of the palace, this also will be repaired and embellished. A great number of paintings, most of them family portraits, are deposited here, till the rooms which they formerly adorned are prepared for their reception.

Salon d'Hercule.—This saloon derives its name from the magnificent ceiling, representing the apotheosis of Hercules, by Lemoine. It is one of the

largest compositions in Europe, and is divided into nine groups, containing one hundred and forty-three figures. The saloon is ornamented with two paintings, by Paul Veronese: one represents Rebecca receiving from Eliezer the presents of Abraham; the other the Repast with Simon the Leper. The latter picture was in the convent of the Scrivites at Venice. The monks refused to sell it, notwithstanding the sums offered by Louis XIV; but the Venetian government took it from them by force, and made a present of it to the king. This room is sixty-four feet long and fifty-four wide, and is decorated with twenty Corinthian pilasters of marble, the pedestals of which are brass, and the capitals of gilt metal, supporting a burnished cornice, ornamented with trophies.

The *Salles d'Abondance, de Venus, de Diane, de Mars, de Mercure*, and *d'Apollon*, derive their names from the paintings which adorn the ceilings.

In the *Salle de Venus* is a fine statue of the duke d'Enghien by Bosio. The *Salle de Mars* and the *Salle de Mercure* possess several new pictures. In the *Salle d'Apollon* is the dream of Athalia by F. Smith.

The *Salle de la Guerre* leads to the grand gallery. This gallery is one of the finest in Europe, from its extent and magnificence, and the beauty of its paintings; it is two hundred and twenty-two feet in length, thirty feet in breadth, and thirty-seven feet in height; it is lighted by seventeen large windows, opposite which are arcades with mirrors reflecting the gardens and sheets of water. Between the arcades and windows are forty-eight marble pilasters, of the Composite order, of which the bases and capitals are gilt. Most of the ornaments were sculptured by Coysevox, after the designs of

Lebrun. The ceiling was painted by that celebrated artist, and represents, under symbolical figures and allegories, the most memorable events of the reign of Louis XIV, between 1661 and 1678.

The *Salle de la Paix* formed a part of the apartments of Marie Antoinette. The cupola, painted by Lebrun, represents France, seated in a car, on an azure sphere, supported by a cloud and crowned by Glory. Peace and Cupids are employed in uniting turtle-doves, around whose necks are medallions, symbolical of the alliances formed under the reign of Louis XIV. Pleasure and Joy, represented by two Bacchantes, are playing on castanets and cymbals. Discord and Envy are expiring, while Religion and Innocence offer incense on an altar, at the foot of which Heresy is overthrown. The ornaments of the room are in relief and richly gilt. The *Chambre à coucher de la Reine*, the *Salle de Compagnie de la Reine*, and the *Salle du Grand Couvert*, are ornamented with magnificent pictures of the modern school. The last room of the Queen's apartments is the *Salon des Gardes*. In one of the rooms is a recess completely covered with looking-glasses, which multiply in a countless number the objects exposed to them.

From the Queen's apartments the visitor passes to those of the King, which consist of several rooms richly ornamented. The principal are the *Salle des Gardes du Corps*, the *Salle de l'Oeil de Bœuf*, the *Chambre de Louis XIV* (in which that monarch died), the *Salle de Conseil*, the *Chambre à coucher de Louis XV et Louis XVI*, the King's grand Cabinet, the small Cabinet, another Cabinet, the Library, and the Billiard-room.

GARDEN.—The gardens and pleasure-grounds of Versailles astonish the stranger by the variety of

the plantations, the striking effect of the waters, and the excellence of the statues which decorate them. During summer the minor fountains play on the first Sunday of every month, but the *grand* fountains play only in honour of the King's fête (August 25th), and on particular occasions.

Grande terrasse or *Parterre d'eau*.—This terrace is situated opposite the principal front of the palace, and is formed of two pieces of water, bordered by several groups of nymphs, naiads, cupids and zephyrs.

Parterre de Latone.—The descent to this parterre is by a magnificent flight of steps adorned with fourteen marble vases, after the antique. In the centre is a basin, with a group in white marble of Latona with Apollo and Diana, her children. Round the basin are seventy-four enormous frogs, which throw out water, and cover the marble group. The frogs represent the peasants of Libya, metamorphosed into frogs by Jupiter, because they had refused drink to Latona. The parterre de Latone, and the *tapis vert*, or *allée royale*, to which it leads, are bordered with a number of statues, some of which are antique.

Bassin d'Apollon.—This basin forms a parallelogram. In the centre, Apollo is represented issuing from the water, seated on a car drawn by four horses, and surrounded by tritons, whales and dolphins.

Le grand canal is about sixty-two metres broad, and fifteen hundred and fifty-eight in length, and is traversed in the middle by two arms about one thousand metres in length, leading to the *Grand Trianon* and the ancient *Menagerie*.

L'Orangerie.—This building, the most chaste piece of architecture in Versailles, was constructed

in 1685, after the designs of Jules Hardouin Mansart. It contains a numerous and magnificent collection of orange-trees and other shrubs. The orange-tree called the *grand Bourbon* is more than four hundred years old. The descent to the *orangerie* is by two flights of three hundred steps, ornamented with balustrades. Tho two principal entrances are adorned with groups, representing various subjects, and two columns of the Tuscan order.

Pièce des Suisses.—This is a vast sheet of water in front of the *orangerie*, so called from its having been formed by the Swiss in the service of Louis XIV.

Salle de bal, or bosquet de la cascade.—In the midst of this *bosquet* was a sort of arena, where dances were performed when Louis XIV gave fêtes at Versailles.

Bosquet de la colonnade.—This *bosquet*, one of the richest at Versailles, is composed of thirty-two marble columns (each of which corresponds to a pilaster) of Languedoc marble, and a cornice, surmounted by a small attic decorated with vases. The bas-reliefs represent Genii holding the attributes of Love, sports and pleasures. The arches are adorned with heads of nymphs, naiads and sylvans. This elegant colonnade is of a circular form, thirty-two metres in diameter, and in the centre is one of the finest groups at Versailles, representing the rape of Proserpine, sculptured by Girardon, after the designs of Lebrun.

Allée d'eau.—This fine alley was formed after the designs of the celebrated Perrault.

Bassin de Neptune.—This superb basin is adorned by several groups of sculpture, one of which represents Neptune and Amphitrite, seated in a vast marine shell.

Bains d'Apollon.—In these baths are three fine groups, placed in a grotto formed out of an enormous rock, the entrance of which represents the palace of Thetis. In the centre is Apollo seated, surrounded by six nymphs eager to serve him. The two other groups represent Tritons watering the horses of Apollo; the latter are the most astonishing and admirable specimens of the perfection and symmetry of sculpture that the chisel ever produced. When the waters play, this scene is animated by a considerable sheet of water, which falls in a cascade into a basin. The whole has a very grand effect, and is without comparison the *chef-d'œuvre* of Girardon.

The other principal water-works are the *bosquets de l'obélisque, d'Encelade*, and *des domes*.*

The *potager*, or kitchen garden, is to the left of the *pièce des Suisses*; it is at least fifty acres in extent, and is formed into about thirty divisions, separated by walls.

Since the restoration a small pleasure ground has been formed at Versailles, on the model of one at Hartwell, in England, where Louis XVIII resided several years. Its site was formerly part of the garden called *l'Ile d'Amour*. It is composed of flowers and shrubs in tubs or pots which the gardener can remove at pleasure, so that a faded flower or decayed plant is never seen. From May 1st to October 1st it is open every evening for two hours.

There are three churches at Versailles: namely those of Notre Dame, St. Louis, and St. Symphorien. The church of Notre Dame was built by Louis XIV, in 1686, after the designs of Mansart. The front is

* For a more particular description of them, see the *Cicerone de Versailles*.

decorated with a Doric order bearing four Ionic columns crowned by a pediment. The interior is highly ornamented, and contains several pieces of sculpture and painting which are much admired. The architecture, of the Ionic order, is simple and elegant, and perfectly symmetrical. The choir is adorned with five transparent pictures, put up before the upper windows. The subjects are : in the middle, France under the protection of the Holy Virgin ; to the right, St. Louis administering justice to his subjects in the forest of Vincennes ; and the Apotheosis of Louis XVI ; to the left, Louis XVIII ascending the throne ; and Henry IV abjuring protestantism. The other paintings are not worth notice ; the church of St. Louis was built by Louis XV in 1743. The architecture is considered very inferior. To the right on entering is a chapel containing a monument erected by the inhabitants of Versailles to the memory of the late Duke of Berry. It consists of a pedestal upon which is a figure of Religion supporting the expiring prince. The pedestal is adorned with a bas-relief, representing a weeping female and two Genii. Below in golden letters is the following inscription : *Charles Ferdinand d'Artois, Duc de Berry, sa Ville natale en Pleurs.* In the walls of the chapel are black marble tablets, bearing the names of the subscribers. The church of St. Symphorien is elegant, and resembles the ancient temples ; its proportions are noble. The front is a portico of four columns of the Tuscan order, with four others in the wall.

The college is a noble building, erected for a convent in 1760, by order of the queen of Louis XV. It can receive four hundred scholars. The chapel is a model of taste and elegance. There is also a rich cabinet of natural philosophy, botany,

and natural history, which was presented by Bonaparte, and was formerly in the palace.

The *mairie* is a very fine hotel, which was long inhabited by the princes de Condé. The society of agriculture holds its sittings here on the 25th of every month.

A spacious and fine edifice, formerly called the *grand commun*, and used for lodging the multitude of persons attached to the court, is now called the *Manufacture d'armes*. It contained one thousand rooms. In 1795 it was converted into a manufactory of arms, which attained the greatest celebrity; but on the 2nd of July, 1815, it was entirely stripped by the Prussians. The building is now occupied by old servants of the palace and other indigent persons.

The public library is established in the hotel formerly called *Hôtel des Affaires Étrangères*, and is said to contain about thirty thousand volumes. It is open every day from ten till four in summer, and from ten till three in winter. In this library is a curious volume of drawings, representing the celebrated tournament given by Louis XIV. Some good views of the principal cities of Europe are placed above the doors. To the library is attached a small museum.

At Versailles there are two seminaries, called *le Grand* and *le Petit Séminaire*.—Vehicles for Versailles are always to be found on the Place Louis XV, as also in the rue de Rivoli.—*Fêtes*, or fairs, of five days each, begin May 1st, August 20th, and October 9th.

LE GRAND TRIANON,

Built by Louis XIV for Madame de Maintenon, in the park of Versailles, is situated to the north of the

grand canal. It is a building in the Italian style, of an elegant form, constructed by Jules Hardouin Mansart. The two wings, terminated by pavilions, are united by a colonnade composed of twenty-two columns of the Ionic order, fourteen of red marble, and eight of green *campan* marble; between the windows are marble pilasters of the same order. It is only one story high, and the roof is terminated by a balustrade ornamented with vases and groups. The entrance is opposite the central gate. In the left wing are the apartments of the queen; in the right, those of the king. The queen's apartments are in general wainscotted and painted white, even the gilt ornaments, which had gone to decay. The furniture of these rooms as well as that of the king's apartments is the same that was used by Bonaparte, but it has suffered damage. Upon entering at the extremity of the left wing the rooms are shown in the following order :

The *salle des gardes*, where are the following pictures : The Death of Alcestes, by Peyron ; Aspasia, by Miss Bouillard ; and Filial Piety, by Guérin.

Salle des nobles.—Homer, by Rolland ; Study stopping Time, by Menageot ; Paulina announcing Seneca's death, by Taillasson ; Joan of Arc, by Lecomte.

Saloon of the great officers.—This room contains no pictures nor any thing remarkable. The curtains are white.

The *bed-room of the queen* is hung with crimson damask ; chairs to correspond. The curtains are of white silk. It contains the portraits of the grand Dauphin and of the present Duke of Angoulême, both in their youth.

The *saloon of the mirrors* is so called on ac-

count of six large mirrors like arcades, with which it is decorated. The tapestry around them is pale blue silk with silver ornaments; the whole has a lively and brilliant appearance.

The *boudoir* contains portraits of Madame Victoire, aunt to Louis XVIII, and the Annunciation, by Denis.

The *saloon of the nobles* is hung with Lyons lilac silk with flowered borders. In this room is a curious and elegant table, made by deaf and dumb workmen.

From this saloon we pass to the peristyle; after crossing which, we enter the apartments of the king by the

Salle des gardes. It is round, and adjoining it is a litter-room which serves for a chapel.

The *saloon of the nobles* is adorned with a full length portrait of Louis XV, in tapestry of the Gobelins, the colours of which are much faded. It contains also a fine small model of the equestrian statue of Louis XV.

In the *saloon of the great officers* are fine views of Naples and Florence, by Hackert.

The *saloon of the gentlemen of the bed-chamber* is hung with silk tapestry of Beauvais. In this room is a picture of the Count d'Artois (now Charles X) and his sister, in their youth. On the chimney-piece is a curious bas-relief of alabaster agate found at Herculaneum.

The *saloon of the King* is richly gilt; the curtains and chairs are of crimson silk. In this room are an enormous vase, two candelabras, and two *dessus de buffet*, of malachite, adorned with rich gilt ornaments, which were presented to Bonaparte by the Emperor of Russia. It contains the following pictures, some of which cannot be admired:

Louis XIV, by Rigaud; the Duchess of Burgundy, mother to Louis XV, by Santerre; Madame de Maintenon, and Mademoiselle de Blois, natural daughter of Louis XIV, and Madame de la Vallière, by Rigaud. The latter picture has been retouched; it is a correct likeness of that celebrated lady.

The *council hall* is adorned with some indifferent views of Versailles.

The *picture gallery* contains, the Last picture of Vernet; a Model of the ship *Ocean*, of one hundred and twenty guns, and of the *Triumphant*, of seventy-four guns; the Flight into Egypt, by Robert; the Cupid-seller, by Vien; a Town carried by assault, by Taunay; the Funeral of the Daughter of Charlemagne, by Roanne; a Fine flower picture, by Van Dael; the Annunciation, by Poussin; Time breaking the arrows of Cupid, by Carafe; the Family of Coriolanus, by Goffier; Madame de Maintenon, by Mignard; Flowers, by Van Spaendonck; a Shipwreck, by Manglard; Icarus preparing to fly, by Denis; a small but admirable picture of the Ambassadors of Morocco, when at the Opera at the court of Louis XIV for the first time; an Effect of Light, by an unknown painter; Distress, by Bourdon; a Model of a seventy-four gun ship of an old construction; Mademoiselle de Fontanges, mistress of Louis XIV, by Lefevre; Charlemagne visiting the Cathedral at Worms, by Roanne; a Girl with a Broken Jug, by Greuze; Paulina and Sabinus, by an Italian master; the Forest of Fontainebleau, by Delehu. In this gallery are likewise some rare pieces of sculpture, among which the following are most entitled to notice: Cupid feeding a Butterfly, by Chaudet; Venus upon a Dolphin, by Lemoine; Cupid asleep, by Rosta; and Innocence, by Roman. Some small statues in bronze, and some vases and

cups in agate, are worthy of the visitor's attention. This gallery leads to the private apartments, which are sumptuously furnished, and possess many articles of French wood beautifully wrought and ornamented, and some fine modern engravings.

The *private closet of the King* is splendidly hung with green Lyons silk damask and ornaments, with gold embroidery; the furniture is covered with the same, and gilt, as are also the pannels of the room.

The *bath room* contains the necessary apparatus.

The *King's bed room* is hung with apricot silk and violet borders; curtains and chairs to correspond.

The *breakfast room* is hung with Lyons silk, light blue, with white flowers and apricot borders.

The *family saloon* is hung with silk and Beauvais tapestry. It contains portraits of Louis XV, the Duke of Burgundy, the Duke of Anjou; and one of the Grand Dauphin (father of Louis XVIII) and his Family, by Delatel.

The *dining-room* possesses a Snow storm, by Van Loo; and Paulina and Sabinus, by Bouillon.

The pleasure-grounds are delightful, being adorned with elegant buildings, statues, pieces of water, and cascades. The Grand Trianon was always a favourite residence of Louis XIV, Louis XV, and Louis XVI. It was a retreat from the pomp and parade of Versailles. Bonaparte also frequently passed several days together at the Trianon, and had a direct road made to it from St. Cloud. He formed a select library there, which, it is said, was pillaged by the Prussians, in 1815.

LE PETIT TRIANON

And its gardens were formed under the reign of Louis XV, who was there when he was attacked

by the contagious disease of which he died. Louis XVI gave it to his queen, who took great delight in the spot, and had the gardens laid out in the English style. Delille says of it :

Seulable à son auguste et jeune déité,
Trianon joint la grâce avec la majesté.

This small palace, situated at one of the extremities of the park of the Grand Trianon, forms a pavilion, about seventy-two feet square. It consists of a ground-floor and two stories, decorated with fluted Corinthian columns and pilasters crowned by a balustrade. The interior is adorned in the most delicate style. The gardens are delightful, and embellished with the most pleasing constructions. Here is a temple of Love; there a charming labyrinth; here an artificial rock, from which water rushes into a lake; there a picturesque wooden bridge, a rural hamlet, grottoes, cottages embowered in groves of trees, diversified in their turn with statues and seats in the most agreeable manner.

It was in this chateau that the Empress Maria Louisa had her first interview with her father, the Emperor of Austria, after the abdication of Bonaparte, in 1814. She had come from Blois, where she had retired when the allied powers attacked Paris. After passing five days at the Petit Trianon, she went to Gros Bois, on her way to Germany.

VINCENNES.

Vincennes is a large village about four miles east of Paris, famous for its forest, called the *Bois de Vincennes*, and its ancient royal chateau. The forest appears to have existed long before the chateau, and to have been much more extensive than

at present. Philip Augustus surrounded it with strong and thick walls in 1283, when Henry III, of England, presented to him a great number of stags, deer, wild-boars, and other animals for the sports of the chase. That monarch, taking pleasure in sporting, built a country seat at Vincennes, which was known by the name of *Regale manerium*, or the royal manor. Louis IX often visited Vincennes, and used to sit under an oak in the forest to administer justice. In 1337, Philippe de Valois demolished the ancient building, and laid the foundations of that which still exists, and which was completed by his royal successors. The chateau forms a parallelogram of large dimensions; round it were formerly nine towers, of which eight were demolished to the level of the wall in 1814. That which remains, called the *tour de l'Horloge*, is a lofty square tower which forms the entrance. The Donjon is a detached building on the side towards Paris and has a parapet for its defence. Deep ditches lined with stone surround the chateau. The chapel called *la Sainte Chapelle*, built by Charles V, stands in the second court to the right. It is a beautiful specimen of Gothic architecture. The interior is remarkable for its windows of coloured glass, by Cousin, after the designs of Raphael. They formerly were numerous, but only seven now remain. The high altar is entirely detached and consists of four Gothic columns of white marble; its front is ornamented with small figures. The balustrade which separates the choir is also Gothic, and of white marble. To the left of the altar is a monument, after the designs of Deseine, to the memory of the unfortunate Duke d'Enghien. It consists of four erect full length statues in beautiful white marble. The prince appears supported by

Religion. The other figures represent, the one, France in tears, having at her feet a globe enriched with *fleurs de lis*, and holding in her hand a broken sceptre; and the other Fanaticism armed with a dagger, and in the attitude of striking her victim. The statue of the prince is replete with dignity and expression; that of Religion is remarkably fine; near her is a gilt cross, and upon her head is a golden crown. A trophy, in bronze, formed of the arms of the prince and the *ecu* of the house of Condé fills up the interval between the figures of the fore-ground. Upon the monument is the following inscription by the Académie des Inscriptions:

Ossa hic sita sunt
 LUD. ANT. HENRICI
 BOURBONNICI CONDÆI, DUCIS ENGUIANI,
 Qui tunc exulante legitimo Rege.
 Apud exteros ultra Rhenum hospitaretur.
 Insidiis tyranni spreto jure gentium interceptus.
 Intra hujusce castelli munimenta
 Nefariè damnatus et percussus occubuit
 Nocte vigesima prima Martis MDCCCIV.
 Ludovicus XVIII, avito solio redditus
 Desideratissimi principis reliquias
 Tumultuariè tum defossas requiri
 Atque sacris piacularibus ritè institutis
 Hoc monumento condi jussit
 MDCCCXVI.

The stranger who attends the military mass in music, at ten o'clock on Sunday mornings, will be highly gratified.

Henry V, king of England, the hero of Agincourt, died at Vincennes, in 1422.

Louis XI enlarged and embellished the chateau, which he made his favourite residence. It was in the reign of that cruel and superstitious prince,

about the year 1472, that the donjon of Vincennes became a state prison.

Charles IX died at this chateau in 1574.

In the reign of Louis XIII, Mary de Medicis, his mother, built the magnificent gallery still in existence; and Louis XIII commenced the two large buildings to the south, which were finished by Louis XIV.

In 1661, cardinal Mazarin died at Vincennes. The Duke of Orleans, when regent of the kingdom, continued to live in the Palais Royal; and therefore, in order to have the young king, Louis XV, near him, he fixed his majesty's residence, in the first year of his reign (1715) at Vincennes, till the palace of the Tuileries could be prepared for him. In 1731, the trees in the forest of Vincennes being decayed with age, were felled, and acorns were sown in a regular manner through the park, from which have sprung the oaks which now form one of the most shady and agreeable woods in the neighbourhood of Paris.

Vincennes, though no longer a royal residence, continued to be a state-prison. Here the celebrated Mirabeau was confined from 1777 to 1780; and wrote, during that time, besides other works, his *Lettres à Sophie*. This prison having become nearly useless, during the reign of the unfortunate Louis XVI, it was thrown open to the public in 1784. During the early stages of the revolution, Vincennes was used as a place of confinement for disorderly women.

Under Bonaparte, it again became a state prison; and a more horrible despotism appears to have been exercised within its walls than at any former period. The unfortunate Duke d'Enghien, who was arrested in Germany on the 15th of March, 1804, having

been conducted to Vincennes on the 20th, at five in the evening, was condemned to death, the same night, by a military commission, and shot, at half past four on the following morning, in one of the ditches of the castle. His body was interred on the spot where he fell. On the 20th of March, 1816, the eve of the anniversary of his death, a search having been made for his remains, by order of Louis XVIII, they were discovered, and placed with religious care in a coffin, which was transported into the same room of the chateau in which the council of war condemned him to death, where it remained till the Gothic chapel was repaired and a monument erected to receive it. On the coffin is this inscription: *Ici est le corps du très-haut, très-puissant prince, Louis Antoine Henri de Bourbon, duc d'Enghien, Prince du Sang, Pair de France. Mort à Vincennes, le 21 Mars, 1804, à l'âge de 31 ans, 7 mois, 18 jours.*

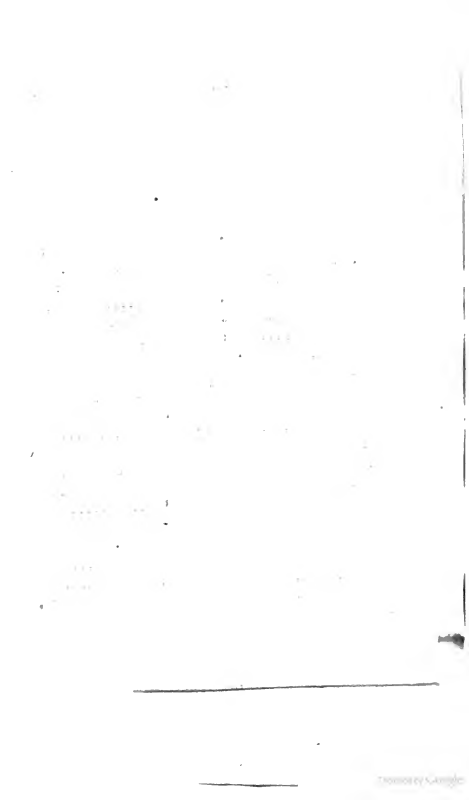
The chateau of Vincennes is still a state prison. It is also the central depot of the artillery and ammunition, in consequence of which a considerable force is always maintained there. The present number of troops are a regiment of infantry of the royal guards, a regiment of foot artillery of the royal guards, a squadron of horse artillery of the royal guards, a squadron of the train of artillery of the royal guards, and a company of artillery workmen. Number of inhabitants, two thousand two hundred. *Fête*, August 15th and the Sunday following. Conveyances, rue de la Roquette.

THE END.



*The following table will 1827, arranged
in the order of months, from the capital,
and the barriers leading*

DAYS.	BARRIERS.
February 24 (for 14 days)	Saint-Denis.
May 1 to 2	Passy.
— 3	Italic.
— 4	Enfer.
— 5	P'Oursine.
— 6	Enfer.



LIST
OF THE
STREETS, SQUARES, ETC.
IN
PARIS.

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1827.

EXPLANATION.

The capital letter and figure placed after the name of the street, indicate the part of the Map in which it is found; for example, if you wish to find *rue de Biron*, D. 6. draw your finger down under the letter D, from the top of the Map, till it arrives opposite the figure 6, between the lines of which is *rue de Biron*.

The figure placed before the name of a street indicates that it is traced in the Map, but its name could not be given for want of room.

A cross + added to the letter and figure, denotes that, on account of the small size of the Map, there is neither name nor trace of it given.

LIST

OF THE

STREETS, SQUARES, ETC. IN PARIS.

A.

ABBAYE (de l'), D. 4.
 Abbaye (place de l'), D. 4.
 Abbaye-St.-Martin (passage de l'),
 E. 3. +
 Acacias (des), C. 5.
 Académie, Vendeuil, passage, près
 Saint-Sulpice, D. 4. +
 Aguesseau (d'), C. 2.
 Aguesseau (marché et passage d'),
 près la Madeleine, C. 2. +
 Aiguillerie (de l'), E. 3.
 Albouy, F. 2.
 Albret (Cours d'), Mont-Saint-Hi-
 laire, E. 4, 5. +
 Allée-des-Veuves, ou Avenue des,
 B. 2, 3.
 Alexandre (Saint-), enclos de la
 Trinité, E. 3. +
 Aligre (d'), G. 4, 5.
 Aligre (passage d'), R. Bailleul, E.
 3. +
 Amandiers-Popincourt (des), G.
 H. 3.
 Amandiers (des), Montagne-Sainte-
 Geneviève, E. 5.
 Amandiers (barrière des), H. 3.
 Ambigu-Comique (théâtre), boule-
 vard du Temple, F. 2.
 Amboise (d'), Richelieu, D. 2.
 Amboise (impasse), place Maubert,
 E. 4. +
 Amboise-Popincourt (St.-), G. 3.
 Amelot, F. 3, 4.
 Anastase (Saint-), F. 3.
 Ancien-Grand-Cerf (passage de l'),
 E. 2.
 Ancrer-Royal (passage de l'), E. 3.
 André (Saint-), H. 3.

André-des-Arts (Saint-), D. E. 4.
 André-des-Arts (place St.-), E. 4.
 1 Angiviller (d'), D. 3.
 2 Anglade (de l'), D. 3.
 Anglais (des), E. 4.
 Anglais (impasse des), rue Beau-
 bourg, E. 3. +
 Anglaises (des), E. 6.
 Angoulême (d'), Champs-Élysées,
 B. 2.
 Angoulême (d'), au Marais, F. 3.
 Angoulême (place d'), faub. du
 Temple, près le boulevard, F. 3.
 Anjou-St.-Honoré (d'), C. 2.
 Anjou (d'), au Marais, F. 3.
 1 Anjou (d'), Dauphine, D. 4.
 Anjou (quai d'), F. 4.
 Anne (St.-), St.-Honoré, D. 2, 3.
 Anne (St.-); quai des Orfèvres,
 E. 4. +
 Antin (d'), D. 2.
 Antoine (St.-), E. F. 4.
 Antoine (place St.-), E. F. 4.
 Antoine (boulevard St.-), F. 3, 4.
 Appoline (St.-), E. 2.
 Apport-Paris (place de l'), St.-De-
 nis-au-Châtelet, E. 3. +
 Arbalète (de l'), E. 5.
 Arbre-Sec (de l'), D. E. 3.
 Arcade (de l'), C. 2.
 Arsenal (de l'), F. 4.
 1 Arche-Marion, près le Pont-Neuf,
 E. 3.
 Arche-Pépin, *idem*, E. 3.
 Archevêché (quai de l'), E. 4.
 Arche-St.-Pierre (passage), près le
 Pont-Neuf, E. 3. +
 Arcis (des), E. 3.
 Arcueil (barrière d'), D. 6.
 Argenson (impasse d'), Vieille rue
 du Temple, E. F. 4. +

- Argenteuil (d'), D. 2. 3.
 Argenteuil (impasse d'), C. 2.
 Ariane (place d'), Halle au Poisson,
 E. 3. +
 Arras (d'), E. 5.
 Artois (d'), D. 2.
 Artois (passage d'), près l'Opéra,
 D. 2. +
 Arts (des), enclos de la Trinité,
 E. 3. +
 Assas (d'), C. D. 4. 5.
 Astorg (d'), C. 2.
 Aubert (passage), St.-Denis E. 2. +
 Aubry-le-Boucher, E. 3.
 1 Audriettes (des), E. 4.
 Augustins (quai des), Marché à la
 Volaille, D. E. 4.
 Aumaire, E. 3.
 2 Aumaire (passage), E. 3.
 Aumont (impasse d'), rue de la
 Mortellerie, F. 4. +
 Aunay (barrière d'), H. 3.
 Aval (d'), F. 4.
 Avenue de l'Arsenal, F. 4. +
 Avenue d'Antin, Allée des Veuves,
 B. 2. 3.
 Avenue du Bel-Air, H. 5.
 Avenue de la Bourdonnaye, A. B.
4. 5.
 Avenue de Breteuil, B. 4. 5.
 Avenue Chaussée-du-Maine, Vau-
 girard, C. 5.
 Avenue Matignon, Étoile-des-
 Champs-Élysées, B. 2. +
 Avenue St.-Mandé, H. 5.
 Avenue des Ormes, place du Trône,
 H. 4.
 Avenue des Triomphes, *id.* H. 4.
 Avenue de Vincennes, H. 4. +
 3 Avignon (d'), E. 3.
 Avoie (Ste.-), E. 3.
 Avenue Marigni, C. 2.
 Avenue de Neuilly, A. B. C. 2. 3.

B.

- 41 Babilie, E. 3.
 Babillards (impasse des), porte
 St.-Denis, E. 3. +
 Babylone (de), C. 4.
 Bac (du), C. D. 3. 4.
 Bagneux (de), C. 5.
 Baillet, Arbre-Sec, E. 3. +
 4 Bailleul, E. 3.

- Baillif, D. 3.
 Bailly, enclos St.-Martin, E. 3.
 1 Ballets (des), F. 4.
 Banquier (du), E. F. 6.
 1 Barbe (Ste.-), E. 2.
 Barbette, F. 3.
 Barre-du-Bec, E. 3.
 Barillerie (de la), E. 4.
 Barnabites (passage et cour des),
 Palais-de-Justice, E. 4. +
 Barouillère (de la), C. 6.
 Barres (des), quai de la Grève, E. 4.
 Barres-St.-Paul (des), F. 4.
 Barthelemy, B. 5.
 Basfour-St.-Denis (impasse), E.
3. +
 Basfroid, G. 4.
 Basville, cour du Harlay, au Palais,
 E. 4. +
 Basse-Porte-St.-Denis, E. 2.
 Basse St.-Pierre, à Chaillot, A. 3.
 Basse-du-Rempart, C. D. 2.
 Basse-des-Ursins, Cité, E. 4. +
 Bassins (des), ou Réservoirs (et bar-
 rières), A. 2.
 Bastille (place de la), F. 4.
 Batailles (des), A. 3.
 Batave (cour et passage), E. 3.
 Battoir-St.-André (du), D. E. 4.
 Battoir (du), Jardin du Roi, E. 5.
 Bandin (impasse), C. 2.
 Baudoyer (place), Saint-Antoine,
 E. 4. +
 Rayart, A. 4.
 Bayard, ville de François Ier, B. 3.
 Beaubourg, E. 3.
 Beaudoirie (impasse de la), rue
 Beaubourg, E. 3. +
 Beauce (de), F. 3.
 Beaufort (passage et impasse),
 E. 3.
 Beauharnais (de), G. 3.
 Beaujolois, Palais-Royalet passage,
 D. 3.
 Beaujolois, au Marais, F. 3.
 Beaujolois, Tuileries, D. 3. +
 Beanne (de), D. 3.
 Beauregard, E. 2.
 1 Beauregard (ruelle), D. E. 1.
 Beanrepaire, E. 3.
 Beautreillis (de), F. 4.
 Beauveau (place), faubourg St.-
 Honoré, C. 2.
 Beauveau (de), faub. St.-Antoine,
 G. 4. 5.

- Beauveau (marché), faubourg St.-Antoine, G. 4.
 Beauvilliers (passage de), rue Richelieu, D. 3. +
 Belle-Chasse (de), C. 3.
 Bellefond (de), E. 1.
 Belart, B. 5.
 Belleville (barrière), G. 2.
 Benoist (St.-), faub. St.-Germain, D. 4.
 Benoist (carrefour St.-), près la rue Taranne, D. 4. +
 Benoist (St.-), enclos St.-Martin, E. 3. +
 Benoist (passage et place St.-), St.-Jacques, E. 4.
 Benoist (passage St.-), place de l'Alibaye-St.-Germain, D. 4.
 Benoist (impasse St.-), rue des Arcis, E. 3. +
 Bercy (de), faubourg St.-Antoine, F. G. 4. 5.
 Bercy (de), au Marais, Marché St.-Jean, E. 4. +
 Bercy (barrière de), G. 5.
 Bergère, E. 2.
 Bernard (St.-), G. 4.
 Bernard (impasse St.-), St.-Antoine, G. 4.
 Bernard (St.-), quai et port au Vin, F. 4, 5.
 Bernardins (des), E. 4.
 Bernardins (passage et cloître), E. 4.
 Berry (de), F. 3.
 Bertaud (impasse), rue Beaubourg, E. 3. +
 Bertin-Poirée, E. 3.
 Bétizy, E. 3.
 Béthune (quai), E. F. 4.
 31 Beurière, D. 4.
 Bibliothèque (de la), D. 3.
 Richat, F. 2.
 Bienfaisance (de la), C. 1.
 Bièvre (de), E. 4.
 1 Bièvre (de), pont, quai l'Hôpital, F. 5.
 Billard (passage du), Marché-Neuf, E. 4. +
 Billettes (des), E. 3.
 Billy (quai de), A. B. 3.
 Biragues (place de), F. 4.
 Biron (de), D. 6.
 Bizet (impasse), C. 1. 2.
 Blanche, D. 1.
 Blanche (barrière), D. 1.
- Blanchisseuses (des), A. B. 3.
 Blanchisseuses (impasse des), A. B. 3.
 Blancs-Manteaux (des), E. F. 3.
 Blancs-Manteaux (marché des), F. 3.
 Blé (port au), E. 4. +
 Bleue, E. 2.
 Blomet, à Vaugirard, B. 5.
 Bœuf (impasse du), St.-Merri, E. 3. +
 Bœufs (impasse des), Montagne-St.-Geneviève, E. 5.
 Bois-de-Boulogne (passage du), porte St.-Denis, E. 2.
 Bon Charles X (passage du), faubourg du Temple, G. 3.
 Bon (St.-), E. 3.
 Bon-Puits (du), E. 4. 5.
 Bon-Puits (impasse du), *idem*, E. 5.
 Bondy (de), F. 2.
 Bonne-Foi (passage), au Caire, E. 2. +
 Bonne-Nouvelle (boulevard), E. 2.
 Bons-Enfants (des), D. 3.
 Bons-Enfants (passage des), Palais-Royal, D. 3.
 Bons-Hommes, Passy, A. 3.
 Borda (de), enclos St.-Martin, F. 3.
 Bossuet (de), E. 4.
 Bossuet (place de), faub. Poissonnière, E. 1.
 Bouchier, E. 3.
 Boucherat (de), F. 3.
 Boucherat (carrefour de), F. 3.
 Boucherie-des-Invalides (de la), B. 3.
 Boucheries (des), faubourg St.-Germain, D. 4.
 Boucheries-St.-Honoré (des), D. 3.
 Bondreau, D. 2.
 Boulainvilliers (marché), rue du Bac, D. 3. +
 Boulangers (des), E. 5.
 Boule-Blanche (passage de la), faubourg St.-Antoine, F. G. 4. +
 Boule-Rouge (de la), E. 2.
 Boule-Rouge (passage de la), faub. Montmartre, E. 2.
 Boulets (des), H. 4.
 Bouloi (du), D. 3.
 Bourbe (de la), D. 5. 6.
 Bourbon (de), C. D. 3.
 2 Bourbon (le Château de), D. 1.

Bourbon-Villeneuve (de), E. 2.
 Bourbon (quai de), E. 4.
 Bourdon (boulevard), F. 4.
 Bourdonnais (des), E. 3.
 Bourdonnais (impasse des), E. 3. +
 Bourdonnaye (de la), B. 4.
 Bourg-l'Abbé, E. 3.
 Bourgogne (de), C. 3. 4.
 Bourtilbourg, E. 3. 4.
 Bourguignons (des), E. 6.
 2 Boutebrie, E. 4.
 Bouteille (impasse de la), rue
 Montorgueil, E. 3. +
 Bouvart (impasse), place Cam-
 brai, E. 4. +
 Boyauterie (de la), ou de la Butte
 Chaumont, F. G. 1.
 Boyauterie (barrière de la), G. 1.
 Brady (passage), faub. St.-Denis,
 E. F. 2.
 Braque (de), E. F. 3.
 Brasserie (impasse de la), cour
 St.-Guillaume, D. 3. +
 Brave (du), ou Pierre-Lévée, F.
 G. 2.
 Breda (de), D. 1.
 Bretagne (de), F. 3.
 Breteuil (de), enclos St.-Martin,
 E. 3.
 Breteuil (place de), B. C. 5.
 Breton-Villiers, F. 4.
 Briare (impasse), E. 2.
 Brisemiche, E. 3.
 Brodeurs (des), C. 4.
 Bûcherie (de la), E. 4.
 Buffault, D. E. 2.
 Buffon (de), E. F. 5.
 Buisson-St.-Louis (du), G. 2.
 Bussy (de), D. 4.
 Bussy (carrefour de), D. 4.
 Buttes (des), H. 5.
 Butte-St.-Roch (carrefour de la),
 D. 2. 3. +
 Buvette-Champêtre (ruelle de la),
 Champs-Élysées, B. 2.

G.

Cadet, D. E. 2.
 Cadet (place), E. 2. +
 Cadran (du), E. 2.
 Cafarelli, au Temple, ou de la Ro-
 tonde, F. 3.

Café-de-Foi (passage du), Palais-
 Royal, D. 3. +
 Café-de-Malte (passage du), porte
 et boulevard St.-Martin, E. F. 2.
 Café-du-Mont-Parnasse, quai de
 l'Ecole, près le Pont-Neuf, D.
 E. 3. +
 Caire (du), E. 2.
 Caire (place et passage du) ou Foire.
 E. 2.
 Calandre (de la), E. 4.
 Cambrai (place), E. 4.
 Canettes (des), D. 4.
 Canivet (du), près St.-Sulpice, D.
 4. +
 1 Capreau, à Vaugirard, B. 5.
 Capucins (rue et place des), D. E.
 5. 6.
 Capucines (boulevard des), D. 2.
 Cardinale, près de l'Abbaye, D.
 4. +
 Carême-Prenant, F. 2.
 3 Cargaions (des), E. 4.
 Cargaions (impasse des), *idem*,
 E. 4. +
 Carmes (des), E. 4.
 Carmes (marché des), place Mau-
 bert, E. 4.
 Carmélites (impasse des), D. E. 5.
 Carrousel (du), D. 3.
 Carrousel (place du), D. 3.
 Caron, près la place Royale, F.
 4. +
 32 Carpentier, D. 4.
 Carré-Sainte-Genève (place du),
 E. 5.
 Carré-de-la-Halle (place du), E. 3.
 Carrières (des), à Chaillot, A. 3.
 Cassette, D. 4.
 Cassini (de), D. 6.
 Castex, F. 4.
 Castiglione (de), C. D. 2. 3.
 Catherine-d'Enter (Sainte-), D. 5.
 Catherine (marché et place de), St.-
 Antoine, F. 4.
 Catherine (impasse et cour Ste.-),
 au Caire, E. 2. 3. +
 Caumartin (de), C. 2.
 Célestins (quai des), F. 4.
 Cendrier (du), E. F. 6.
 Cendrier (passage et impasse du),
 D. 2.
 Censier, E. 5.
 Cerisier (de la), F. 4.
 Cl. bannais (de), D. 2.

- Chabrol (de), E. **1. 2.**
 Chaillot (de), A. B. **2. 3.**
 Chaise (de la), C. **4.**
 Champ-de-l'Alouette, E. **6.**
 Champs (des), A. **3.**
 Champs-Élysées (des), C. **2.**
 Change (pont au), E. **3. 4.**
 Chanoinesse, E. **4.**
 Chanteraine, D. **2.**
 Chantier-de-l'Ecu (passage du),
 Chaussée-d'Antin, C. **2. +**
 Chantier-de-Tivoli, D. **1. 2. +**
 Chantre (du), D. **3.**
 Chantres (des), E. **4.**
 Chanverrierie (de la), E. **3.**
 Chapelle (de la), F. **1.**
 Chapelle (cour de la Sainte-), au
 Palais, E. **4.**
 Chapon, E. F. **3.**
 Chaptal, D. **1.**
 Charbonniers (des), faubourg St.-
 Antoine, G. **5.**
 Charbonniers (des), faubourg St.-
 Marceau, E. **5. 6.**
 Charbonniers (impasse des), St.-
 Antoine, G. **5.**
 Charenton (de), F. G. **H. 4. 5. 6.**
 Charenton (barrière de), **H. 6.**
 Chariot-d'Or (passage du), rue
 Grenata, E. **3. +**
 Charité (de la), Foire-St.-Laurent,
 F. **2. +**
4 Charles (Pont St.-), E. **4.**
 Charles X (passage du Bon), faub.
 du Temple, G. **3.**
 Charles-Dix, E. F. **1.**
 Charlot, F. **3.**
5 Charnier-des-Innocens (passage du),
 rue St.-Denis, E. **3.**
 Charonne (de), G. **H. 4.**
1 Charretière, E. **4. 5.**
 Chartres (de), place du Carrousel,
 D. **3.**
 Chartres, barrière de Courcelles,
 B. **2.**
 Chartres (barrière de), B. **1.**
 Chartreux (passage des), St.-Eus-
 tache, E. **3. +**
 Chat-Blanc (impasse du), place du
 Châtelet, E. **3. +**
 Chat-qui-Pêche (du), rue de la
 Huchette, E. **4. +**
 Château-Landon (du), F. **1.**
 Châtelet (place du), E. **3.**
 Chauchat, D. **2.**
- Chaudron (du), F. **1.**
 Chaume (du), E. F. **3.**
 Chaussée-d'Antin (de la), D. **2.**
 Chaussée-des-Minimes (de la),
 F. **3. 4.**
 Chemin-de-Lagny (du), **H. 4.**
 Chemin-de-Pantin (du), F. **1.**
1 Chemin-du-Rempart, C. **2.**
 Chemin-Vert (du), F. G. **2.**
 Chemin-de-la-Voie (du), faubourg
 Saint-Denis, F. **1. +**
 Cherche-Midi (du), D. **4.**
 Chevalier-du-Guet (du), E. **3.**
 Chevalier-du-Guet (place et im-
 passe), E. **3.**
 Chevaux (marché aux), boulevard
 L'Hôpital, F. **6.**
 Chevert (de), B. **4.**
 Chevet-St.-Landri (du), E. **4.**
 Chevreuse (de), D. **5.**
3 Childebert, D. **4.**
3 Chilpéric, D. E. **3.**
 Choiseul, D. **2.**
 Choiseul (passage), D. **2.**
2 Cholets (des), E. **5.**
 Cholets (passage des), *idem*, E. **5. +**
 Chopinette (de la), F. G. **2.**
 Chopinette (barrière de la), G. **2.**
 Christine, D. **4.**
 Christophe (St.-), E. **4.**
 Cimetière-St.-André, D. E. **4.**
 Cimetière-St.-Benoît, St.-Jacques,
 E. **4.**
 Cimetière-St.-Nicolas, E. **3.**
 Cinq-Diamans (des), E. **3.**
 Cirque (passage du), St.-Honoré,
 C. **2. 3.**
 Cirque-Olympique (Franconi),
 F. **2.**
4 Ciseaux (des), D. **4.**
 Cité (quai de la), E. **4.**
 Cité (pont de la), E. **4.**
 Cité, ou Prado (passage de la), E. **4. +**
 Claude (St.-), au Marais, F. **3. +**
 Claude (impasse St.-), au Marais,
 F. **3. +**
 Claude (St.-), porte St.-Denis, F. **2. +**
 Claude (impasse St.-), Mont-
 martre, E. **3. +**
 Claude, près le pont du Jardin-du-
 Roi, G. **5. +**
 Clef (de la), E. **5.**

- 5 Clément, D. 4.
 Clément-St.-Marcel (St.-), E. 6. +
 Cléry (de), E. 2.
 Clervaux (impasse de), rue St.-Martin, E. 3. +
 Clichy (de), D. 1.
 Clichy (barrière de), D. 1.
 Cloche-Perche, E. F. 4.
 Cloître-Notre-Dame (du), E. 4.
 Cloître, Passage et impasse de la Treille, St.-Germain-l'Auxerrois, D. 3. +
 Cloître - St.-Germain-l'Auxerrois, D. 3. +
 7 Cloître-St.-Mérri (du), E. 3.
 Cloître-St.-Honoré (passage), D. 3. +
 5 Cloître et Place St. Benoit (du), St.-Jacques, E. 4.
 1 Cloître - St. - Marcel, (passage et place), E. 6.
 Cloître-St.-Jacques-l'Hôpital (du), E. 3.
 Clopin (impasse), E. 5.
 Clos-Georgeot (du), D. 3.
 Clos-Payen (et passage du), près la rue de l'Oursine, E. 6.
 3 Clotilde, E. 5.
 Clovis, E. 5.
 6 Cluny (de), E. 4, 5.
 Cluny (passage de), E. 4, 5. +
 7 Cocatrix, E. 4.
 6 Cœur-Volant (du), faubourg St.-Germain, D. 4.
 Cœur-Volant (du), à Chaillot, A. 3.
 Colbert (arcade de), D. 2.
 Collégiale (place de la), ou St.-Marcel, E. 6.
 Colombe (de la), E. 4.
 Colombier (du), D. 4.
 Colannes (des), D. 2.
 Colysée (du), B. 2.
 Combat (barrière du), G. 2.
 Comédie (passage de la), St.-Honoré, D. 3. +
 Comète (de la), B. 3. +
 8 Commerce (du), enclos de la Trinité, E. 3.
 Commerce (passage du), St.-Martin, F. 3. +
 Comtesse - D'Artois, Montorgueil, E. 3.
 Condé (de), D. 4.
 Conférence, (quai de la), B. 3.
 Conférence (place de la), B. 3.
- 1 Conté (de), enclos St.-Martin, F. 3.
 Conti (quai de), et place, D. 4.
 7 Conti (impasse), D. 4.
 Contrat-Social (du), E. 3.
 Contrescarpe, Dauphine, D. 4. +
 15 Contrescarpe, à l'Estrapade, E. 3.
 Contrescarpe (de la), St.-Antoine, F. 4. 5.
 Copeau, E. 5.
 Coq-St.-Honoré, D. 3.
 Coq-St.-Jean, E. 3. 4.
 Coqheron, E. 3.
 Coquenard, D. E. 2.
 Coquerelle (impasse), Vieille rue du Temple, F. 4.
 Coquilles (des), E. 3. 4.
 Coquillière, D. E. 3.
 Corderie (de la), au Temple, F. 3.
 Corderie (de la), Marché St.-Honoré, D. 2 +
 Corderie (impasse de la), *idem*, D. 2. +
 8 Cordiers (des), E. 4, 5.
 9 Cordonnerie (de la), E. 3.
 • Corneille (de), D. 4.
 Cornes (des), E. 6.
 Cossonnerie (de la), E. 3.
 Colte (de), G. 4.
 Courcelles (de), B. 2.
 Courcelles (barrière de), B. 1.
 Couronne (passage de la), rue des Bourdonnais, E. 3. +
 Courtalon, près la rue St.-Denis et place Sainte-Opportune, E. 3. +
 Coutellerie (de la), E. 4.
 Cour-du-Commerce (passage de la), École-de-Médecine, D. 4.
 Cour-des-Deux-Sœurs, rue de Charonne, G. 4. +
 26 Cour-du-Dragon, et passage, D. 4.
 Cour-des-Fontaines, *idem*, D. 3.
 Cour-de-François 1er., *idem*, rue du Ponceau, E. 2. +
 Cour-St.-Guillaume, *idem*, rue de Richelieu, D. 3. +
 Cour-du-Harlay, au Palais, E. 4. +
 Cour Joseph, rue de Charonne, G. 4. +
 Cour-de-la-Juiverie, place St.-Antoine, F. 4. +
 Cour-de-Lamoignon, *idem*, E. 4. +
 Cour et Passage-des-Messageries, faub. Poissonnière, D. E. 1. 2.

- Cour-des-Miracles, *idem*, place de la Bastille, F. 4. +
 Cour-des-Miracles, place du Caire, E. 2.
 Cour-des-Miracles, rue de Reuilly, H. 5. +
 Cour-du-Puits-de-Rome (et passage), F. 3. +
 Cour-du-Retiro, ou des-Coches, *idem*, faubourg St.-Honoré, C. 2.
 Cour-de-Rohan (passage et impasse), École-de-Médecine, D. 4.
 Courroirie (de la), E. 3. +
 Cours-de-l'Arsenal (passages), F. 4.
 Courthâton (impasse), St.-Germain-l'Auxerrois, D. E. 3. +
 Coutures-St.-Gervais (des), F. 3.
 County (de), C. 3.
 8 Crébillon (de), D. 4.
 Croissant (du), E. 2.
 Croix (de la), F. 3.
 Croix-Blanche (de la), Marché St.-Jean, E. 4. +
 Croix (place Sainte-), D. 2.
 Croix (Sainte-), D. 2.
 49 Croix (Sainte-), près le Palais de Justice, E. 4.
 Croix-Bossière (de la), à Chaillot, A. 3. +
 Croix-de-la-Bretonnerie (Sainte-), E. F. 3.
 Croix-de-la-Bretonnerie (passage Sainte-), E. 3.
 Croix-des-Petits-Champs, D. 3.
 Croix-Rouge (carrefour de la), D. 4.
 Croix-du-Roule (de la), A. B. 1. 2.
 Croix-du-Trahoir (place de la), rue de l'Arbre-Sec, E. 3.
 Croullebarbo (de), E. 6.
 Croullebarbe (barrière de), E. 6.
 Crussol (de), F. G. 3.
 Culture-Sainte-Catherine, F. 3. 4.
 Cunette (barrière de la), A. 4.
 Cypel (impasse), près la rue Cadet, D. E. 2.
 Cygne (du), E. 3.

D.

Dames-Saint-Chaumont (passage des), St.-Denis et du Ponceau, E. 2. +

- 2 Damietto, E. 2.
 Dandrolas (impasse), Mouffletard, E. 6. +
 Dany (impasse), rue du Rocher, C. 1.
 Dauphin (du), D. 3.
 Dauphine, D. 4.
 33 Dauphine (passage), D. 4.
 Dauphine (place), D. E. 4.
 Déclargens (des), E. 3.
 Degrès (des), Bonne-Nouvelle, E. 2. +
 Delaunay (impasse), H. 4. +
 Delorme (passage), St.-Honoré, D. 3.
 Demi-Saint (du), Saint-Germain-l'Auxerrois, D. 3. +
 Denis (St.-), E. 2, 3.
 Denis (St.-), faubourg St.-Antoine, H. 4.
 Denis (barrière St.-), F. 1.
 Denis (boulevard St.-), E. 2.
 Denis (passage St.-), au Caire, E. 2. +
 Dervillé, près la rue de l'Oursine, E. 6. +
 Dessaix, A. 4.
 Dessaix, quai et Marché-aux-Fleurs, E. 4.
 Descartes, E. 5.
 Desèze, D. 2.
 Désir (passage du), E. F. 2.
 9 Deux-Anges (des), D. 4.
 Deux-Boules (des), E. 3.
 Deux-Ecus (des), E. 3.
 Deux-Eglises (des), D. 5.
 9 Deux-Ermites (des), E. 4.
 Deux-Ponts (des), E. F. 4.
 Deux-Portes-St.-Sauveur (des), E. 3.
 Deux-Portes-St.-Jean (des), E. 3, 4.
 Deux-Portes (des), École-de-Médecine, E. 4.
 Dominique (St.-), faub. St.-Germain, C. D. 3, 4.
 Dominique (St.-), Gros-Caillois, B. 3.
 Dominique (St.-) d'Enfer, D. E. 5.
 1 Dominique (impasse), d'Enfer, D. 5.
 Dorée, F. 3.
 Douze-Portes (des), F. 3.
 Doyenné (et impasse du), D. 3.
 Dragon (du), D. 4.

- Dugay-Trouin, D. 5.
 Duguesclin, A. 4.
 Duphot, C. 2.
 Dupleix, A. B. 4.
 Dupleix (place), A. B. 4.
 Dupont, A. 3.
 Dupuis, enclos du Temple, F. 3.
 2 Duras (de), C. 2.

E.

- Echarpe (de l'), F. 4.
 2 Echaudé (de l'), au Marais, F. 3.
 Echaudé (de l'), faub. St.-Germain, D. 4.
 Echelle (de l'), D. 3.
 Echiquier (impasse de l'), F.
 Echiquier (de l'), E. 2.
 Ecole (quai et place de l'), D. 3.
 Ecole-de-Médecine (de l'), D. E. 4.
 Ecole-de-Médecine (place de l'), D. 4.
 Ecole-Militaire (barrière de l'), B. 4, 5.
 Ecole (de l'), près la barrière, *idem*, B. 5.
 4 Ecosse (d'), E. 4, 5.
 Ecouffes (des), F. 4.
 Ecrivains (des), place du Châtelet, E. 3. +
 Eglise (de l'), B. 3, 4.
 Egout (de l'), faub. St.-Germain, D. 4.
 Egout (de l'), Place-Royale, F. 4.
 Egout (impasse de l'), faub. St.-Martin, près la porte, C. E. 2. +
 Empereur (passage de l'), place du Châtelet, E. 3. +
 Elisabeth (St.-), F. 3.
 10 Eloy (St.-), E. 4.
 Enfant-Jésus (impasse de l'), rue Vaugirard, C. 5. +
 Enfants-Rouges (des), F. 3.
 Enfants-Rouges (marché des), au Marais, F. 3.
 Enfer (d'), D. 5, 6.
 Enfer (barrière d'), D. 6.
 Enfer (boulevard d'), D. 5, 6.
 Enfer (marché d'), D. 5.
 Enghien (d'), E. 2.
 Epée-de-Bois (de l'), E. 5.
 Eperon (de l'), D. 4.
 10 Erfurth (d'), D. 4.

- Essai (de l'), Marché-aux-Chevaux, F. 6. +
 Est (de l'), D. 5.
 Estrapade (place de l'), E. 5. +
 10 Etienne, E. 3.
 Etienne-des-Grès (St.-), E. 5.
 Etienne-du-Mont (impasse St.-), près l'église, E. 5. +
 2 Etoile (de l'), F. 4.
 Etoile (place de l'), barrière de Neuilly, A. 2. -
 Etoile (impasse et passage de l'), place du Caire, E. 2. +
 Etoile (de l'), *idem*, au Gros-Caillois, B. 3. +
 Etrées (d'), B. C. 4.
 Etuves (impasse des), rue des Lombards, E. 3. +
 Eustache (passage St.-), E. 3. +
 Eustache (place St.-), E. 3.
 Evêque (l'), D. 3.
 11 Evêché (de l'), E. 4.

F.

- Faron (impasse St.-), marché St.-Jean, E. 4. +
 Faubourg-St.-Antoine (du), F. G. H. 4.
 Faubourg-St.-Denis (du), E. F. 1, 2.
 Faubourg-St.-Honoré (du), B. C. 2.
 Faubourg-St.-Jacques (du), D. E. 5, 6.
 Faubourg-St.-Martin, E. F. 1, 2.
 Faubourg-Montmartre, D. E. 2.
 Faubourg-Poissonnière, E. 1, 2.
 Faubourg-du-Roule, A. B. 2.
 Faubourg-du-Temple, F. G. 2.
 Fauconnier (du), F. 4.
 Favart, D. 2.
 Favart (théâtre de), D. 2.
 11 Felibien, D. 4.
 Fénolon (place), pont de la Cité, E. 4. +
 Femme-sans-Tête (de la), E. 4.
 Fer-à-Moulin, E. F. 5, 6.
 Fers (aux), E. 3.
 Ferdinand, G. 2.
 3 Ferdinand-Berthout, enclos St.-Martin, F. 3.
 Ferme-de-Grenelle (ruelle de la), B. 4.

- Ferme-des-Mathurins (de la),
 C. 2.
 Ferronnerie (de la), E. 3.
 Férou, D. 4.
 Férou (impasse), D. 4.
 Feuillade (de la), D. 3.
 Feuillantines (des, et impasse),
 E. 5.
 12 Fèves (aux), E. 4.
 Feydeau, D. 2.
 Feydeau (théâtre et passage), D. 2.
 Fiacre (St.-), E. 2.
 Fiacre (impasse St.-), près St.-
 Médéric, E. 3. +
 Fiacre, *idem*, faubourg du Temple,
 près le canal, F. 2. +
 Fidélité (de la), E. F. 2.
 Fidélité (place), près St.-Laurent,
 F. 2.
 Figuier (du), F. 4.
 Filles-du-Calvaire (des), F. 3.
 Filles-du-Calvaire (boulevard des),
 F. 3.
 Filles-du-Calvaire (carrefour des),
 F. 3.
 Filles-Dieu (des), au Caire, E. 2.
 Filles-Dieu (impasse des), porte
 St.-Denis, E. 2. +
 Filles-St.-Thomas (des), D. 2.
 Fleurus (de), D. 5.
 Flore (passage de), près l'Opéra,
 D. 2. +
 Florentin (St.), C. 2.
 Foin-Saint-Jacques (du), E. 4.
 Foin (du), au Marais, F. 4.
 1 Foire-St.-Laurent (passage de la),
 F. 2.
 Folie-Méricourt (de la), F. G. 2. 3.
 Folie-Regnaut (de la), G. H. 3. 4.
 Fontaine faubourg du Temple,
 F. G. 2.
 Fontaine (de la), Jardin-du-Roi,
 E. 5.
 Fontaines (des), au Temple, F. 3.
 Fontarabie (barrière de), H. 4.
 Fontenoy (place de), B. 4.
 4 Forez (de), F. 2.
 Forges (des), au Caire, E. 2. +
 Forge-Royale (impasse de la), fau-
 bourg St.-Antoine, G. 4. +
 Fossés-St.-Bernard (des), E. 4. 5.
 Fossés-St.-Germain-l'Auxerrois
 (des), D. E. 3.
 Fossés-St.-Germain-des-Prés,
 (des), D. 4.
 Fossés-St.-Jacques (des), E. 5.
 Fossés-St.-Marcel (des), E. P. 4. 6.
 Fossés-St.-Martin (des), F. 1.
 Fossés-Montmartre (des), D. E. 3.
 Fossés-du-Temple (des), F. 2. 3.
 Fossés-St.-Victor (des), E. 5.
 Fouarre (du), E. 4.
 Four-St.-Honoré (du), E. 3.
 Four-Saint-Germain (du), D. 4.
 5 Four-Mont-St.-Hilaire (du), E. 5.
 Fourcy-St.-Antoine (de), F. 4.
 Fourcy (de), Estrapade (place et
 marché de), E. 5.
 Fourcy-St.-Antoine (impasse), rue
 de Jony, F. 4. +
 11 Fourreurs (des), E. 3.
 Fourniaux (des), C. 5.
 Fourniaux (barrière des), C. 5.
 Foy (Ste.-), E. 2.
 Foy (passage Ste.-), au Caire, E.
 2. +
 Foy (du général, galerie et passage),
 Chaussée-d'Antin, D. 2.
 Français (théâtre), Palais-Royal,
 D. 3.
 Française, E. 3.
 François Ier (place, à la ville de),
 B. 3.
 Franklin (barrière), A. 3.
 Francis-Bourgeois (des), place St.-
 Michel, D. 4. 5.
 Francis-Bourgeois (des), au Marais,
 F. 3. 4.
 Francis-Bourgeois-Saint-Marcel
 (des), E. 6.
 Frépillon, F. 3.
 Frépillon (passage), *idem*, F. 3. +
 Frileuse, à la Grève, E. 4. +
 Froimanteau, D. 3.
 Fromagerie (de la), à la Halle,
 E. 3. +
 Fromental, E. 4.
 14 Frondeurs (des), D. 3.
 Fruits (port aux), ou le Mail, E. 4.
 Furstemberg, D. 4.
 Fuseaux (des), Pont-Neuf, E. 3. +

G

- Gaité (théâtre de la), boulevard du
 Temple, F. 2.
 Gaillon, D. 2.
 Gaillon (carrefour), D. 2.
 Gallande, E. 4.

- Garancière, D. 4.
 Garre (barrière de la), G. 5.
 Gasté (de), A. 3.
 Gastine (place), r. St.-Denis, E. 3.
 Geneviève (Ste.-), à Chaillot, A. 2.
 Genti (passage), G. 5.
 Geoffroy-Langevin, E. 3.
 Geoffroy-l'Asnier, E. 4.
 Georges (St.-), D. 2.
 Gérard-Boquet, F. 4.
 Germain (Marché-St.-), D. 4.
 Germain-l'Auxerrois (St.-), E. 3.
 Germain-l'Auxerrois (place St.-), E. 3.
 Germain-des-Prés (St.-), D. 4.
 Germain-des-Prés (place St.-), D. 4.
 Gervais (St.-), F. 3.
 Gervais (passage St.-), à la Grève, E. 4. +
 39 Gervais-Lanrent, à la Cité, E. 4.
 Gèvres (quai de), E. 3, 4.
 Gindre (du), D. 4.
 Git-le-Cœur, E. 4.
 Glacière (de la), E. 6.
 13 Glatigny (de), E. 4.
 2 Gobelins (des), E. 6.
 Gobelins (ruelle des), *idem*, E. 6.
 Gobelins (boulevard des), E. 6. +
 Godot-de-Mauroy, C. 2.
 Gourdes (des), A. B. 2, 3.
 Gracieuse, E. 5.
 Grammont (de), D. 2.
 Grammont (pont de), F. 4.
 Grand-Chantier, F. 3.
 Grand-Chantier-de-Tivoli (passage du), C. 2.
 Grand-Hurler (du), E. 3.
 Grand-Prieuré (du), F. 3.
 Grand-St.-Michel (impasse du), F. 1, 2.
 Grands-Augustins (des), D. 4.
 Grand-Cerf (passage du), Poinceau, E. 2.
 14 Grands-Degrés (des), E. 4.
 Grande-Fripperie (de la), à la Halle, E. 3. +
 Grande-Pinto (de la), H. 6.
 Grande-Rue-Verte, B. C. 2.
 Grande-Traanderie, E. 3.
 Grange-aux-Belles, P. 2.
 Grange-Batelière, D. 2.
 Grange-aux-Merciers, H. 6.
 Gravilliers (des), E. F. 3.
 Grenelle-St.-Honoré (de), D. E. 3.

- Grenelle (de), faubourg St.-Germain, C. D. 3, 4.
 Grenelle, au Gros-Caillou, B. 3, 4.
 Grenelle (barrière de), A. 4.
 Grenelle (impasse de), Gros-Caillou, B. 3.
 Grenata, E. 3.
 Grenata (impasse), enclos de la Trinité, E. 3. +
 Grenier-St.-Lazare, E. 3.
 48 Grenier-sur-l'Eau, à la Grève, E. 4.
 Grès (des), D. E. 4, 5.
 Grésillons (des), C. 2.
 Grétry, D. 2.
 Grève (quai de la), E. 4.
 Gril (du), E. 5.
 Gros-Chenet (du), E. 2.
 Grosse-Tête (impasse de la), au Caire, E. 2. +
 Guémence (impasse), F. 4.
 Guénégand, D. 4.
 Guépine (impasse), rue de Jouy-Saint-Antoine, E. F. 4. +
 Guérin-Boisseau, E. 3.
 Guillaume, E. 4.
 Guillaume (St.-), D. 4.
 Guillemites (des), Blancs-Manteaux, F. 3. +
 12 Guisarde, D. 4.
 Gymnase, on théâtre de Madame, boulevard Bonne-Nouvelle, E. 2.

H.

- Hanovre (d'), D. 2.
 Harlay (de), au Palais, E. 4.
 Harlay (de), au Marais, F. 3.
 Harpe (de la), D. E. 4.
 2 Hautefort (impasse), St.-Marcel, E. 6.
 Haut-Moulin (du), en la Cité, E. 4.
 Haut-Moulin (du), faub. du Temple, F. 2, 3.
 15 Haute-des-Ursins, E. 4.
 Hautefeuille, D. E. 4.
 Hanteville (d'), E. 2.
 Hasard (du), D. 3.
 Heaumerie (de la), E. 3.
 Heaumerie (impasse de la), E. 3. +
 Helder (du), D. 2.
 Henri-Premier (de), enclos St.-Martin, E. 3. +

- Henri-Quatre, place du Pont-Neuf, D. 3, 4.
 Hilaire (St.-), E. 4, 5.
 Hillerin-Bertin, C. 4.
 Hirondelle (de l'), E. 4.
 Hippolyte (St.-), E. 6.
 Homme-Armé (de l'), E. 3.
 13 Honoré-Chevalier, D. 4.
 Honoré (St.-), C. D. E. 2, 3.
 Honoré (marché St.-), ou Jacobins, D. 2.
 Hôpital (boulevard de l'), E. F. 5, 6.
 Hôpital (quai de l'), F. G. 5.
 Hôpital (place de l'), St.-Antoine, G. 4.
 Hospice de la Vieillesse, autrefois Hôpital de la Salpêtrière (place de l'), F. 5.
 Hôpital St.-Louis (de l'), F. G. 2.
 Horloge (passage de l'), près l'Opéra, D. 2. +
 Horloge (quai de l'), D. E. 4.
 Hospitalières-St.-Gervais (marché des), Blancs-Manteaux, F. 3. +
 Hospitalières (impasse des), Place-Royale, F. 4. +
 Hôtel-de-Ville (place de l'), E. 4.
 Hôtel-Breton (passage), Palais-Royal, D. 3. +
 Hôtel-des-Fermes (passage de l'), rue du Bouloi, D. E. 3.
 Hôtel-Tanchoux (passage de l'), Marché-Neuf, E. 4.
 Houssaye (du), D. 2.
 Huchette (de la), E. 4.
 Hugues (St.-), enclos St.-Martin, E. 3. +
 Hyacinthe (St.-), place St.-Michel, D. E. 5.
 Hyacinthe (passage St.-), *idem*, D. E. 5. +
 Hyacinthe (St.-), marché St.-Honoré, D. 3.
 16 Hyacinthe, quai de la Grève, E. 4.

I.

- Irlandais (des), E. 5.
 1 Ivry (d'), F. 6.
 Ivry (barrière d'), ou Doux-Moulin, F. 6.
 Innocens (marché des), rue St.-Denis, à la Halle, E. 3.
 5 Innocens (passage des), *idem*, E. 3.

Italiens (place des), D. 2.
 Italiens (boulevard des), D. 2.
 Invalides (*idem* des), C. 4, 5.
 Invalides (pont des), A. 3.
 Invalides (place des), B. C. 3, 4.
 Italie (barrière d'), ou Moulletard, E. 6.

J.

- 17 Jacinthe, E. 4.
 Jacob, D. 4.
 Jacques (St.-), E. 4, 5.
 Jacques (marché et place St.-), rue Soufflot, E. 5.
 Jacques (boulevard St.-), D. E. 6.
 Jacques-la-Boucherie (St.-), E. 3.
 Jacques-la-Boucherie (marché St.-, et place), E. 3.
 Jacques-la-Boucherie (passage St.-), E. 3.
 41 Jacques-l'Hôpital, ou des Pèlerins (St.-), rue Mauconseil, E. 3.
 Jardin-du-Roi (du), E. F. 5, 6.
 Jardin-du-Roi (pont du), ou d'Austerlitz, F. 5.
 Jardinot (du), D. 4.
 Jardiniers (ruelle des), fanb. St.-Antoine, G. H. 5.
 Jardiniers (impasse et ruelle des), F. 3.
 Jardins (des), F. 4.
 Jarente, F. 4.
 Jean (St.-), au Gros-Caillois, B. 3.
 Jean (marché St.-), place Baudoyer, E. 4.
 Jean-Baptiste (St.-), C. 2.
 Jean-Bart, D. 5.
 Jean-Beausire (impasse et rue), F. 4.
 Jean-de-Bauce, à la Halle, E. 3. +
 Jean-de-Beauvais (St.-), E. 4.
 Jean-Bouton (ruelle), G. 5.
 Jean-Goujon, ville de François Ier, B. 3.
 6 Jean-Hubert, E. 5.
 18 Jean-de-l'Épine, E. 4.
 19 Jean-de-Latran (St.-), E. 4.
 Jean-de-Latran (passage St.-), E. 4. +
 Jean-Jacques-Rousseau, E. 3.
 Jean-Lantier, au Pont-Neuf, E. 3.
 Jean-Pain-Millet, E. 3.

Jean-Robert, E. 3.
 Jean-Tison, D. E. 3.
 Jérôme (St.-), place du Châtelet, E. 3, 4. +
 Jérusalem, quai des Orfèvres, E. 4. +
 Jérusalem-Notre-Dame (passage et impasse de), E. 4. +
 Jeu-de-Paume (passage du), boulevard du Temple, F. 3. +
 Jeuneurs (des), E. 2.
 Joaillerie (de la), place du Châtelet, E. 3. +
 Joquelet, D. E. 2.
 Joseph (St.-), E. 2.
 Joseph (marché St.-), rue Montmartre, E. 2.
 Joubert, D. 2.
 13 Jour (du), E. 3.
 Jouy (de), F. 4.
 Judas, Montagne-St.-Geneviève, E. 5. +
 Juifs (des), F. 4.
 Juiverie (de la), E. 4.
 Jules (St.-), faubourg St.-Antoine, G. 4. +
 20 Julien-le-Pauvre, E. 4.
 Jullienne, près la rue de l'Oursine, E. 6. +
 Jussienne (de la), E. 3.
 Jussienne (passage de la), E. 3.

K.

Kléber, A. B. 4.

L.

Labruyère, D. 1.
 Lacaille, D. 6.
 Lacuée, F. G. 4, 5.
 Laiterie (de la), enclos de la Trinité, E. 3. +
 Lancry, F. 2.
 21 Landry (St.-), E. 4.
 Landry (impasse St.-), près la rue, E. 4. +
 Lanterne (de la), Arcis, E. 3. +
 Lanterne (de la), Cité, E. 4.
 Lappe (de), G. 4.
 Lard (au), St.-Honoré, à la Halle aux draps, E. 3. +

Lard (impasse au), St.-Honoré, Halle aux draps, E. 3. +
 Launay (impasse de), rue de Charroun, H. 4. +
 Laurent (St.-), F. 2.
 Laurent (impasse St.-), porte St.-Denis, E. 2. +
 Laval, D. 1.
 Lavandières (des), Ste.-Opportune, E. 3.
 Lavandières (des), place Maubert, E. 4.
 2 Lazare (St.-), Foire-St.-Laurent, F. 2.
 Lazare (St.-), C. D. 1, 2.
 Lazare (impasse St.-), faub. St.-Denis, F. 1.
 Leclerc, D. 6.
 Lemoine (passage), St.-Denis, E. 2. +
 14 Lenoir, Halle aux draps, E. 3.
 Lenoir, faubourg St.-Antoine, G. 4.
 Lenoir, Foire-St.-Laurent, F. 2. +
 Lepelletier, D. 2.
 Lesdiguères (de), F. 4.
 22 Lévrette (de la), à la Grève, E. 4.
 Licorne (de la), E. 4.
 Lilas (ruelle des), F. G. 3.
 15 Limace (de la), E. 3.
 Limoges (de), F. 3.
 16 Lingerie (de la), aux Innocens, E. 3.
 Lions (des), F. 4.
 14 Lobineau, D. 4.
 Lombards (des), E. 3.
 Longchamp (de), A. 3.
 Longchamp (barrière de), A. 3.
 Longpont (de), E. 4.
 3 Longue-Allée (passage de la), Poncean, E. 2.
 Longueavoine (impasse), F. 3, faub. St.-Jacques, D. 6.
 Lorillon (de), G. 2.
 Louis-le-Grand, D. 2.
 Louis (St.-), au Marais, F. 3, 4.
 Louis (impasse St.-), faubourg du Temple, F. 2.
 Louis (St.-), *idem*, Charlemagne, F. 4. +
 Louis (Ile St.-) *idem*, E. F. 4.
 Louis (marché St.-), *idem*, F. 4.
 Louis (St.-), St.-Honoré, D. 3.
 Louis-Quinze (place), C. 3.
 Louis-Seize (pont), C. 3.
 Louis (ile St.-), E. F. 4.
 Lourcine (de), E. 5, 6.

Lourcine (barrière de), E. 6.
 Louviers (île), F. 4, 5.
 Louvois (de), D. 2.
 Louvois (théâtre), D. 2.
 Louvre (quai du), D. 3.
 Louvre (place du), D. 3.
 Louvre (pont du), ou des Arts,
 D. 3.
 Lubeck, A. 3.
 1 Lully (de), D. 2.
 Lune (de la), E. 2.
 Luxembour (passage du), D. 5.
 Lyonnais (des), E. 6.

M.

15 Mabillon, D. 4.
 23 Mâcon, E. 4.
 Maçons (des), E. 4.
 Madame, D. 4, 5.
 Madeleine (de la), C. 2.
 Madeleine (boulevard de la), C. 2.
 Madeleine (impasse et passage de
 la), à la Cité, E. 4. +
 Madeleine (place de la), C. 2.
 Magdebourg (de), A. 3.
 Magloire (St.-), Saint-Denis, E.
 3. +
 Magloire (impasse St.-), *idem*, E.
 3. +
 Mail (du), D. E. 3.
 Maine (barrière du), C. 5.
 Maison-Neuve, C. 2.
 Malaquais (quai), D. 3.
 Malte (de), faubourg du Temple,
 F. 2.
 Malar, au Gros-Caillou, B. 3.
 Mandar, E. 3.
 Mandé (barrière St.-), H. 5.
 Mandé (ruelle St.-), H. 5. +
 Manège (passage du), C. 4, 5.
 Marais (des), faub. St.-Germain,
 D. 4.
 Marais (des), faub. Saint-Martin,
 F. 2.
 Marais (place des), au canal, F. 2.
 Marais-Rouges (impasse des), *idem*,
 F. 2.
 Marc (St.-), D. 2.
 Marcel (St.-), E. 6.
 Marchand (passage), Cloître-St.-
 Honoré, D. 3. +
 Marche (de la), F. 3.

Marché (du), près la rue d'Agues-
 seau, faub. St-Honoré, C. 2.
 Marché-aux-Chevaux (du), F. 6.
 Marché-aux-Chevaux (impasse
 du), *idem*, E. F. 6. +
 17 Marché-aux-Poirées (du), E. 3.
 Marché-Neuf (du), E. 4.
 Marché-Palu (du), E. 4.
 Marché-St.-Honoré (du), D. 2, 3.
 Marché-aux-Veaux, E. 4.
 Marché-St.-Martin (du), enclos St.-
 Martin, F. 3. +
 Marcou (St.-), enclos St.-Martin,
 E. 3. +
 Marguerite (St.-), faub. St.-Ger-
 main, et place, D. 4.
 Margnerite (St.-), faubourg Saint-
 Antoine et place, G. 4.
 Marguerite (marché Saint-), faub.
 Saint-Germain, D. 4.
 Marie (pont), F. 4.
 Marie (St.-), Saint-Germain, D. 3.
 Marie (St.-), à Chaillot, A. 3.
 Marie (St.-), barrière de, A. 3.
 Marie (passage St.-), faub. Saint-
 Germain, C. 4.
 Marie-Stuart, E. 3.
 Marine (impasse et passage St.-)
 Cité, E. 4. +
 Marivaux (de), Italiens, D. 2.
 38 Marivaux (de), Lombards, E. 3.
 Marmouzets (des), en la Cité,
 E. 4.
 3 Marmouzets (des), aux Gobelins,
 E. 6.
 Martel, E. 2.
 16 Marthe (St.-), D. 4.
 Martial (impasse St.-), Cité, près
 le Palais, E. 4. +
 Martin (St.-), E. 2. 3.
 Martin (boulevard St.-), E. 2.
 Martin (impasse St.-), enclos, E. 3. +
 Martin (marché St.-), E. 3.
 24 Martrois (du), E. 4.
 Martyrs (des), D. 1.
 Martyrs (barrière des), D. E. 1.
 Masseran (de), C. 4. 5.
 25 Massillon, E. 4.
 Mathurins (des), E. 4.
 Matignon (de), B. 2.
 Matignon (impasse du), Carrousel,
 D. 3. +
 Maubert (place), E. 4.
 Maubnée, E. 3.
 Mauconsel, E. 3.

- Manconseil (impasse), St.-Denis-St.-Sauveur, E. 3. +
 Maur (St.-), faubourg du Temple, F. G. 2. 3. 4.
 Maur (St.-), faub. Saint-Germain, C. 4.
 Maur (St.-), enclos St.-Martin, E. 3. +
 Maure (du), E. 3. +
 Mauvais-Garçons (des), faubourg Saint-Germain, D. 4.
 Mauvais-Garçons (des), Marché-Saint-Jean, E. 4.
 Mauvaises-Paroles (des), E. 3.
 Mazarine, D. 4.
 Mazas (place), F. 5.
 3 Mazure (de la), F. 4. 3.
 Mécaniques (des), enclos de la Trinité, E. 3. +
 Mèchin, D. 6.
 Mégisserie. (quai de la), ou de la Ferraille, E. 3.
 Ménars, D. 2.
 Ménétriers (des), E. 3.
 Ménéilmontant (de), F. G. 2. 3.
 Ménéilmontant (barrière de), G. 2.
 18 Mercier, D. E. 3.
 Meslay, E. F. 2.
 Messageries (des), E. 2.
 Métiers (des), enclos de la Trinité, E. 3. +
 17 Mézières, D. 4.
 Michaudière (de la), D. 2.
 Michel (St.-), C. 2.
 Michel (pont St.-), place et marché, E. 4.
 Michel (quai St.-), E. 4.
 Michel (place St.-), d'Enfer, D. 4. 5.
 Michel-le-Comte, E. 3.
 18 Mignon, D. 4.
 Milieu-des-Ursins, Cité, E. 4. +
 Minimes (des), F. 4.
 Miromesnil, C. 2.
 Moineaux (des), D. 2. 3.
 Moineaux (passage des), *idem*, D. 3. +
 Mélay (de), F. 3.
 Molière, D. 4.
 Molière (passage), E. 3.
 Monceau-St.-Gervais (du), E. 4.
 12 Mondétour, E. 3.
 Mondovi (de), C. 2.
 Monnaie (de la), E. 3.
 Monsieur (de), C. 4.
 Monsieur-le-Prince, D. 4.
 Montaigne (de), B. 2.
 Montagne-St.-Geneviève (de la), E. 4. 5.
 Mont-de-Piété (passage), Blancs-Manteaux, F. 3. +
 Montesquieu, D. 3.
 Montesquieu (passage), D. 3.
 19 Montfaucon, D. 4.
 Montgallet, G. H. 5.
 6 Montgolfier, enclos St.-Martin, F. 3.
 Montholon, E. 2.
 Montholon (place), E. 2.
 Montmartre, D. E. 2. 3.
 Montmartre (barrière), D. 1.
 Montmartre (boulevard), D. 2.
 Montmorency, E. F. 3.
 Montorgueil, E. 3.
 Mont-Parnasse (du), C. D. 5.
 Mont-Parnasse (barrière du), C. 5.
 Mont-Parnasse (théâtre), *idem*, C. 5.
 Mont-Parnasse (boulevard du), C. D. 5.
 Mont-Parnasse (impasse), *idem*, C. 5. +
 Montpensier, D. 3.
 Montreuil (de), G. H. 4.
 Montreuil (barrière de), H. 4.
 Mont-Thabor (du), C. D. 2. 3.
 4 Mont-Thabor (impasse du), C. D. 3.
 Morlaix (impasse), F. 1. 2.
 Moreau, G. 4.
 Morland (quai), F. 4.
 Mortagne (impasse), rue Charonne, G. 4.
 Mortellerie (de la), E. F. 4.
 Morts (des), F. 1. 2.
 Mouceau, B. 2.
 Mouceau (barrière de), C. 1.
 Mouffetard, E. 6. 5.
 Moulins (des), Butte-St.-Roch, D. 2. 3.
 Moulins (des), faub. St.-Antoine, H. 5.
 Moulins-Joli (ruelle du), faub. du Temple, barrière des Couronnes, G. 2. +
 Moussy (de), E. 3. 4.
 26 Monton (du), E. 4.
 Muette (de la), H. 4.
 Mulets (des), marché St.-Honoré, Neuve-St-Roch, D. 2. +

Mûrier (du), E. 4. 5.
Muséum (place du), D. 3.

N.

- Nazareth, quai des Orfèvres, E. 4. +
Necker, Place-Royale, F. 4. +
Neuf (Marché-), pont St.-Michel, E. 4.
Neuilly (barrière de), ou Chaillot, A. 2.
4 Neuve-St.-Anastase, F. 4.
Neuve-St.-Augustin, D. 2.
Neuve-d'Artois, D. 2.
Neuve-de-Bellechasse, C. 3. 4.
Neuve-de-Berry, B. 2.
5 Neuve-des-Bons-Enfants, D. 3.
Neuve-de-Bretagne, F. 3.
Neuve-des-Capucines, D. 2.
Neuve-Sainte-Catherine, F. 4.
Neuve-de-la-Cerisaye, Arsenal, F. 4. +
Neuve-des-Petits-Champs, D. 2. 3.
Neuve-du-Colombier, Marché-Sainte-Catherine, F. 4. +
Neuve-Coquenard, E. 1. 2.
2 Neuve-St.-Croix, D. 2.
Neuve-St.-Denis, E. 2.
Neuve-St.-Etienne, Jardin-du-Roi, E. 5.
4 Neuve-St.-Etienne, Bonne-Nouvelle, E. 2.
Neuve-St.-Eustache, E. 2. 3.
Neuve-St.-François, F. 3.
Neuve-St.-Geneviève, E. 5.
Neuve-St.-Georges, D. 1.
Neuve-St.-Gilles, F. 3.
20 Neuve-St.-Guillemain, D. 4.
Neuve-St.-Jean, E. F. 2.
Neuve-St.-Laurent, F. 2. 3.
Neuve-de-Luxembourg, C. 2.
Neuve-St.-Marc, D. 2.
Neuve-St.-Martin, E. F. 2.
Neuve-des-Mathurins, C. D. 2.
Neuve-St.-Médard, E. 5.
Neuve-St.-Merri, E. 3.
Neuve-de-Ménilmontant, F. 3.
Neuve-de-Montmorency, à la Bourse, D. 2. +
Neuve-St.-Nicolas, F. 2.
Neuve-Notre-Dame, E. 4.
Neuve-de-l'Oratoire, Champs-Élysées, B. 2.

- Neuve-d'Orléans, E. 2.
Neuve-St.-Paul, F. 4.
Neuve-des-Petits-Pères, D. 3.
Neuve-St.-Pierre, F. 3.
Neuve-Plumet, C. 4.
Neuve-des-Poirées, place Sorbonne, E. 4. +
27 Neuve-de-Richelieu, F. 4.
Neuve-St.-Roch, D. 2. 3.
Neuve-St.-Sauveur, E. 2.
21 Neuve-de-Seine, faubourg Saint-Germain, D. 4.
Neuve-Vantadour, D. 2.
Neuve-Vivienne, D. 2.
Nevers (de), D. 4.
Nevers (impasse de), *idem*, D. 4. +
Nicaise (Saint-), D. 3.
Nicolas (St.-), faub. St.-Antoine, G. 4.
Nicolas (St.-), Chaussée-d'Antin, C. D. 2.
Nicolas-du-Chardonnet (St.-), E. 4. 5.
Nicolas (place St.-), rue St.-Martin, E. 3.
Nicolas (impasse St.-), enclos St.-Martin, F. 3. +
Nicolas (port St.-), au Louvre, D. 3.
Nicolet, B. 3.
Noir (passage), Palais-Royal, D. 3. +
Nonaindières (des), F. 4.
Normandie (de), F. 3.
5 Notre-Dame-de-Bonne-Nouvelle, E. 2.
Notre-Dame-de-Grâce, Chaussée-d'Antin, C. 2.
Notre-Dame-de-Nazareth, F. 2.
6 Notre-Dame-de-Reouvrance, E. 2.
Notre-Dame-des-Champs, C. D. 5.
Notre-Dame-des-Victoires, D. 2. 3.
Notre-Dame (pont), E. 4.
Noyers (des), E. 4.

O.

- 19 Ohlin, E. 3.
Observance (de l'), D. 4.
Odéon (de l'), D. 4.
Odéon (place de l'), D. 4.
Odéon (carrefour de l'), D. 4.
Odéon (théâtre), D. 4.
20 Ogniard, E. 3.

Oiseaux (des), près le Temple, F. 3. +
 2 Olivet (d'), C. 4.
 Ollivier-Saint-Lazare, D. 2.
 7 Orangerie (de l'), E. 5.
 6 Oratoire (de l'), St.-Honoré, D. 3.
 Oratoire (place de l'), au Louvre, D. 3.
 Orfèvres (des), près le Pont-Neuf, E. 3. +
 Orfèvres (quai des), D. E. 4.
 Orléans-St.-Honoré, D. E. 3.
 Orléans (d'), au Marais, F. 3.
 Orléans (d'), Jardin-du-Roi, E. 5.
 Orléans (quai d'), E. 4.
 Ormeaux (des), H. 4.
 Ormes (quai des), E. F. 4.
 Ormesson (d'), F. 4.
 Orsay, quai et port aux pierres, Saint-Leu, A. B. C. D. 3. 4.
 Opéra, r. Lepelletier, D. 2.
 Opportune (place Sainte-), E. 3.
 Opportune (impasse Stc.-), *idem*, E. 3. +
 Orties (des), St.-Roch, D. 3.
 Oscille (de l'), au Marais, Vieille rue du Temple, F. 3. +
 Ouest (de l'), D. 5.
 Ouest (passage de l'), D. 5.
 Ours (aux), E. 3.

P.

Pagevin, E. 3.
 Paillassons (des), B. 5.
 Paillassons (barrière des), B. 5.
 Paix (de la), D. 2.
 Palais-Bourbon (place du), ou du Corps-Législatif, C. 3.
 Palais-de-Justice (place du), E. 4.
 Palais-Royal (place du), D. 3.
 Palais-de-l'Institut (place du), ou des Quatre-Nations, D. 3. 4.
 Palais (Ile du), ou Cité, E. 3.
 22 Palatine, D. 4.
 Palu (Marché), près le Petit-Pont, E. 4.
 Panier-Fleuri (passage du), impasse des Bourdonnais, E. 3. +
 Panorama (passage du), D. 2.
 Pantin (barrière de), G. 1.
 Panthéon (du), projetée, D. E. 5. +
 Panthéon (place du), E. 5.

23 Paon (du), Ecole-de-Médecine, D. 4.
 Paon (du), St.-Victor, E. 4. 5.
 28 Paon-Blanc (du), quai des Ormes, F. E. 4.
 Paon (impasse du), (Ecole-de-Médecine, D. 4. +
 Papillon, E. 2.
 Paradis (de), faub. St.-Denis, E. 2.
 Paradis (de), au Marais, F. 3.
 Parcheminerie (de la), E. 4.
 Parc-Royal (du), F. 3.
 Patriarches (impasse et passage des), Saint-Marcel, E. 5. +
 Parvis-Notre-Dame (place du), E. 4.
 Pascal, près la rue de Lourçine, E. 6. +
 Pas-de-la-Mule (du), F. 4.
 Passy (barrière de), A. 3.
 Pastourcelle, F. 3.
 Patriarches (marché des), rue Mouffetard, E. 5.
 Paul (St.-), F. 4.
 Paul (quai et port St.-), F. 4.
 Pavée-St.-André, D. E. 4.
 Pavée-St.-Sauveur, E. 3.
 Pavée, au Marais, F. 4.
 Paxent (St.-), enclos St.-Martin, E. F. 3. +
 Payenne, F. 3. 4.
 Peintres (impasse des), St.-Denis, près Mauconseil, E. 3. +
 Pêlée (ruelle), F. G. 3.
 7 Pélican (du), D. 3.
 Pelleterie (de la), Marché-aux-Fleurs, E. 4.
 Pelletier (quai), E. 4.
 Pépinière (de la), B. C. 2.
 Péquay (impasse), E. 3.
 29 Percée-Saint-André, E. 4.
 5 Percée-St.-Antoine, F. 4.
 Percée, ou Perrée, marché du Temple, F. 3. +
 Perche (du), F. 3.
 Perdue, E. 4.
 Pères (des Sts.-), D. 3. 4.
 Pères (port des Sts.-), D. 3.
 5 Périgueux (de), F. 3.
 Pérignon (de), B. 5.
 Perle (de la), F. 3.
 30 Pernelle, E. 4.
 31 Perpignan (de), en la Cité, E. 4.
 21 Perrin-Gasselin, E. 3.
 8 Perron (passage du), D. 3.

- Pet-au-Diable (du), près la place de Grève, E. 4. +
 Pétrelle, E. 1.
 Petit-St.-Antoine (passage du), F. 4.
 24 Petit-Bourbon (du), D. 4.
 Petit-Carreau (du), E. 2.
 Petit-Champ (du), St.-Marcel, E. 6.
 Petit-Crucifix (du), place du Châtelet, E. 3. +
 Petit-Gentilly (du), E. 6.
 Petits-Hôtels (des), E. 1. 2.
 Petit-Hurleur (du), E. 3.
 Petit-Hôtel-Charot (impasse), rue de la Jussienne, E. 3. +
 Petit-Lion (du), St.-Sauveur, E. 3.
 Petit-Lion (du), St.-Sulpice, D. 4.
 Petit-Moine (du), E. 6.
 Petit-Musc (du), F. 4.
 Petits-Pères (place des), D. 3.
 9 Petits-Pères (passage des), D. 3.
 Petit-Pont (du), E. 4.
 Petit-Pont (pont), E. 4.
 Petit-Reposoir (du), D. E. 3.
 Petit-Thouars, F. 3.
 Petit-Vaugirard (du), C. 5.
 Petite rue des Acacias, C. 4. 5.
 Petite rue du Bac, C. 4.
 Petite rue du Banquier, E. 6.
 Petite-Bastille (impasse de la), St.-Germain-l'Auxerrois et Arbre-Sec, E. 3. +
 Petite-Boucherie (passage de la), St.-Germain-des-Prés, D. 4. +
 Petite-Chaise (passage de la), rue de la Planche-Mibray, E. 3. +
 1 Petite rue de Chevert, B. 4.
 Petite rue de la Croix, marché St.-Martin, F. 2. 3.
 Petite-Friperie (de la), à la Halle, E. 3.
 Petite rue Neuve-St.-Gilles, F. 3.
 Petite rue de Marivaux, Arcis, E. 3. +
 Petite rue St.-Pierre, boulevard St.-Antoine, F. 4.
 Petite rue de Reuilly, G. H. 5.
 25 Petite rue Taranne, D. 4.
 22 Petite rue de la Truanderie, E. 3.
 1 Petite rue Verte, B. 2.
 Petite-Voierie (de la), faubourg du Roule, C. 2. +
 10 Petite rue de la Vrillière, D. 3.
 Petits-Augustins (des), D. 3. 4.
 Petits-Champs (des), St.-Martin, E. 3.
 Petites-Ecuries (des), E. 2.
 Petites-Ecuries (passage des), E. 2.
 Phéliepeaux, F. 3.
 7 Philippe (St.-), Bonne-Nouvelle, E. 2.
 Philippe (St.-), enclos St.-Martin, E. 3. +
 Picpus (de), H. 4. 5.
 Picpus (barrière de), H. 5.
 Pied-de-Bœuf (du), au Châtelet, E. 3. +
 Pierre (St.-), boulevard du Temple, F. 3.
 Pierre (St.-), rue Montmartre, D. E. 2.
 Pierre (impasse St.-), *idem*, E. 2.
 50 Pierre-des-Arcis (St.-), Marché-aux-Fleurs, E. 4.
 Pierre (passage St.-), F. 4.
 4 Pierre-Assise, près des Gobelins, E. 6.
 Pierre (impasse St.-), au Marais, près les Minimes, F. 3.
 Pierre-aux-Bœufs, E. 4.
 Pierre-au-Lard (St.-), E. 3.
 Pierre-Lescot, D. 3.
 Pierre-Lombart, E. 6.
 Pierre-à-Poissons, au Châtelet, E. 3. +
 Pierre-Sarrazin, D. E. 4.
 Pigale, D. 1.
 Pinon, D. 2.
 Pirouette, à la Halle, E. 3. +
 Place-aux-Veaux (de la), Planche-Mibray, E. 3. 4. +
 Placide (St.-), C. 4.
 Planche (de la), C. 4.
 32 Planche-Mibray (de la), E. 3. 4.
 Planchette (de la), F. 4.
 Planchette (ruelle de la), H. 5.
 Planchette (impasse de la), rue et porte St.-Martin, E. 2. +
 Plat-d'Étain (du), Ste-Opportune, E. 3. +
 Plâtre (du), St.-Jacques, E. 4.
 Plâtre (du), Ste.-Avoye, E. 3.
 Plumet, B. C. 4.
 Plumet (impasse), *idem*, C. 4. +
 33 Plumets (des), E. 4.
 Poirées (des), Sorbonne, E. 4. +
 Poirées (marché aux), à la Halle, E. 3.
 Poirier (du), E. 3.

- Poissons (marché aux), carré de la Halle, E. 3.
 Poissonnière, E. 2.
 Poissonnière (barrière), E. 1.
 Poissonnière (boulevard), E. 2.
 Poissonnerie (impasse de la), marché Ste.-Catherine, Antoine, F. 4. +
 Poissy (de), E. 4. 5.
 33 Poitevins (des), D. E. 4.
 Poitiers (de), faub. St.-Germain C. 3.
 Poitiers (de), faubourg du Roule B. 2.
 Poitou, F. 3.
 Poliveau (de), F. 5.
 Pompe (de la), B. 3.
 Pompe à Feu (passage de la), Chaillot, A. 3.
 Pompe (impasse de la), porte St.-Martin, F. 2. +
 Ponceau (du), E. 2.
 9 Ponceau (passage), E. 2.
 Pont-anx-Biches-St.-Marcel, E. 5.
 3 Pont-aux-Biches, au Marais, F. 2.
 Pont-aux-Choux (du), F. 3.
 Pont-de-Lodi (du), D. 4.
 34 Pont-Neuf (passage du), Mazarine, D. 4. +
 Pont-Neuf (pont et place du), D. E. 3. 4.
 Pont de la Triperie, au Gros-Cail-lou, A. B. 3.
 Pont-au-Double, E. 4.
 Pont-Royal (pont), D. 3.
 Ponthieu (de), B. 2.
 Pontoise (de), E. 4.
 Popincourt (de), G. 3.
 Port-Mahon (du), D. 2.
 Portefoin, F. 3.
 Porte-St.-Denis (marché de la), E. 2.
 Porte-St.-Honoré (marché de la), boulevard de la Madeleine, C. 2.
 Porte-St.-Martin (marché de la), F. 2.
 Porte-St.-Martin (théâtre de la), F. 2.
 Postes (des), E. 5.
 Pot-de-Fer (du), St.-Sulpice, D. 4.
 Pot-de-Fer (du), St.-Marcel, E. 5.
 Poterie (de la), Arcis, E. 3.
 Poterie (de la), Halle-aux-Draps, E. 3.
 23 Potiers-d'Etain (des), Piliers de la Halle, E. 3.
 Poules (des), E. 5.
 Poulices (des), D. 3.
 Poulter, F. 4.
 34 Poupée, E. 4.
 35 Pourtour (du), E. 4.
 Prêcheurs (des), E. 3.
 Prêtres-St.-Paul (des), F. 4.
 36 Prêtres-St.-Severin (des), près l'église, E. 4.
 Prêtres-St.-Germain-l'Auxerrois (des), D. 3.
 8 Prêtres-St.-Etienne-du-Mont (des), E. 5.
 Prêtres-St.-Nicolas-des-Champs (impasse des), près l'Eglise, E. 3. +
 27 Princesse, D. 4.
 Provence (de), D. 2.
 Provençaux (impasse des), place de l'Ecole, E. 3. +
 Prouvaires (des), E. 3.
 Prouvaires (passage des), à la Halle, E. 3. +
 Prouvaires (marché ou Halte des), Pointe-St.-Eustache, E. 3. +
 Puits (du), E. F. 3.
 Puits-qui-Parle (du), E. 5.
 Puits-de-l'Ermite (du), E. 5.
 Puits-de-l'Ermite (place du), E. 5. +
 Puits-de-Rome (impasse et passage du), F. 3. +
 Putignieux (impasse), à la Grève, E. 4. +
- Q.**
- Quatre-Chemins (ruelle des), H. 5.
 Quatre-Fils (des), F. 3. +
 Quatre-Vents (des), D. 4.
 Quatre-Vents (impasse des), r. Neuve-de-Seine-St.-Germain, D. 4.
 Quatre-Vents (passage des), rue *idem*, n° 6, D. 4.
 24 Quenouilles (des), près le Pont-Neuf, E. 3.
 Quincampoix, E. 3.
 Quinze-Vingts (des), Carrousel, D. 3. +
 Quinze-Vingts (passage des), St.-Honoré, rue de l'Echelle, D. 3. +

R.

- Racine, D. 4.
 Radzville (passage de), Palais-Royal, D. 3. +
 Rambouillet (de), G. 5.
 Rameau (de), D. 2.
 Ramponneau (barrière de), C. 2.
 Râpée (barrière de la), G. 5.
 Râpée (quai de la), F. G. 5.
 Rats (des), place Maubert, E. 4.
 Rats (des), Popincourt, H. 3.
 Rats (barrière des), H. 3.
 25 Réale (de la), E. 3.
 Récollets (des), F. 2.
 Regard (du), C. 4. 5.
 28 Regnard (de), place de l'Odéon, D. 4.
 37 Regnault-Lescvre, E. 4.
 Regratière, E. 4.
 Reine-Blanche (de la), E. 6.
 Reine-de-Hongrie (passage de la), Montorgueil, E. 3. +
 11 Rempart (du), D. 3.
 Renard-St.-Denis (du), F. 3.
 Renard-St.-Merri (du), E. 3.
 Réservoirs (impasse des), à Chail-lot, A. 2. 3.
 Réservoirs (barrière des), ou des Bassins, A. 2.
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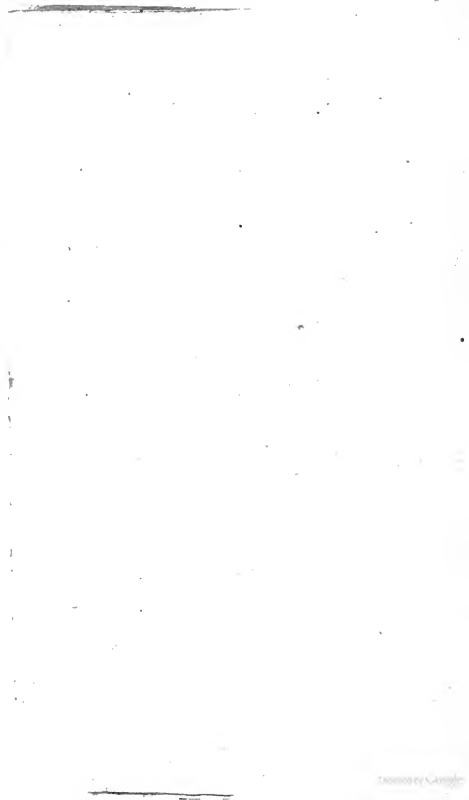
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